

SEVEN DAYS

It's Show Time!

the 2011-2012
performing-arts
preview

BUGGED OUT

PAGE 13

State loses insect specimen?

BRAUNSTEIN'S BACK

PAGE 17

New orchestra, new mission

TRASH TRAIL?

PAGE 18

Following flood debris

READY FOR HEADY

PAGE 47

The Alchemist cars a winner



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SEVEN DAYS

SEPTEMBER 2008

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FEEDback

READER REACTION TO RECENT ARTICLES

BUSINESSES DO GOOD

As a business owner, I found Judith Levine's column deeply offensive [July 2008 "Job Creation Science," August 1]. She argues that "surplus value" gained by businesses "translates into higher and higher 'wages'." Currently, the divide of business and using "surplus value" to drive only, revenue and organizational capacity toward food relief. If every scrap of profit we earned was immediately redistributed to employees, we wouldn't be able to produce it. Furthermore, insulating that surplus value creates jobs and can build a better society.

The Sherry Parakee took all profits from our first two years in Burlington to open our Montpelier location. We could have bought a modest home with that money, but instead we created 15 jobs and now spend over \$100,000 annually on local farmers and food producers in Montpelier alone. I don't claim to be a hero for that, but I shouldn't be attacked as a heretic, either. We're in for profit because that does good in the process and we're not alone.

Many corporations don't act with altruism. But in Vermont, we have more members of Vermont Businesses for Social Responsibility than all other "BBRS" in New England combined. Judith completely disregards us as well, as the process, her opinion proves to be

acquainted, transformed and as polarizing as the Tea Party's Capitalism isn't going to go away. Judith. Rather than equating us all to the lowest of actors, why not celebrate the successes of socially responsible capitalism in Vermont and encourage more for-profit companies to act for the common good?

Benjamin Adler

BURLINGTON

Adler is the owner of the Sherry Parakee

PROGRAMMERS IN DEMAND

I agree with Judith Levine's premise in [July 2008 "Job Creation Science," August 1]. Labor is the primary source of wealth. However, I take issue with one aspect of the article. "Programmers could save their own tickets. Now more are seen 'lowest presidents' the globalized proletariat of the computerized world."

I am only specific as to what Judith is referring to here. This does not square with any experience as a software developer. At a recent technology conference on the West Coast, at least a third of the companies presenting were hiring. The office contacted by executives looking to hire software developers. As the organizers of a local technology user group, I have been contacted by representatives from several companies asking me to try and find qualified candidates. In Vermont, many companies are actively

TIM NEWCOMB

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trying to recruit software developers. When it comes to programmers, there is no "reserve army" of labor.

This leads to another major problem when it comes to creating jobs today: the so-called "skills gap." Many companies are having a difficult time finding qualified employees. These companies are ready to hire and grow, if only they could find the right people. This problem won't be fixed until we get serious about investing in science, technology, engineering, and mathematics education. However, we have a long road ahead of us before this investment will have an impact on job creation. Labor is the primary creator of wealth, but it takes a highly educated workforce to generate wealth in the 21st century.

Bradley Hall
BURLINGTON
Folk art exhibitor and technical director of *Found Line*

SHUMLIN FOR LUNCH

Gov. Shumlain needs a fast-fooder for his summit in ("Lunch Box Dinners," August 11). "There was no school lunch in Vermont in the 1960s." He couldn't be more wrong. I recall a hot lunch every day at Jericho Elementary in 1960. Some of the best sandwiches I had could ask for 1 centimeter "salmon pea wiggle," which was tuna and peas in a cream sauce, or salamis, bread-and-butter sandwiches, homemade cakes, cookies and casseroles, fruit, but vegetables, white and chocolate milk. And we all remember Mr. St. Denis coming around with bag traps of seconds if anyone wanted them. The cooks were special people who made hot lunch something the kids really looked forward to every day — during the 1960s and after.

Denelope Harris
CHAMPELAIN

ADVICE FOR JOHN ODUM

When I read in *Seven Days* that Green Mountain Daily Blogger John Odum just became the news director at Montpelier's *Bridge* newspaper, ("Warrior Deadlines and a Wrecked Press Tapped the Name Montpelier Times Argus," August 10) I didn't know whether to laugh or cry. With 1 find value in GMD, Mr. Odum has consistently demonstrated a devoted lack of integrity and shoddy journalistic ethics during his tenure there. For years, he and his blog creator have engaged in nasty attacks on Vermont's *Times Argus* and *Independent* and its honorable slander of its publisher — me — accusing us of "racism" (for talking with other

independence-minded groups of different political stripes), "anti-Semitism" (for criticizing the Israeli government's harsh treatment of Palestinians and DC's powerful pro-Israel lobby) and "neo-Confederatism" (for pointing out that Abraham Lincoln used the Civil War to radically reinvent the U.S. Constitution by centralizing federal power at the expense of individual states — Vermont included).

Here's some advice for Mr. Odum, now that he's become a real journalist. Check your sources. Stick to your facts, offering points of view. Don't publish nasty, so-called bloggers' hateful slanders. Instead of asserting ill intent to individuals, ask individuals what their motivations are. And, finally, take responsibility for the stuff you write. Accept criticism to discuss differing political points of view in public dialogue. And, Mr. Odum, please, share all this — don't make up nasty stuff about your neighbors. As a down-going subscriber to the *Bridge*, your new newspaper, I'll believe it when I see it.

Rob Williams
WATTSVILLE

Williams is author and publisher of Vermont Contrarian's *Voices of Independence*.

THRIFTY IN RICHMOND

Great article on the local thrift store scene ("Thrifty Business" August 24). We thought you'd also like to be aware of the best kept secret in Chittenden County: the Richmond Thrift Store, at the Richmond Road Shelf — right in downtown Richmond, across from TD Bank. All Richmond Thrift Store proceeds benefit our food shelf. Check out our website at richmondfoodshelfvt.org

Heera Levine
RICHMUND

Levine is manager of the Richmond Food Shelf and Thrift Store

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SAY SOMETHING!

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Fact: Every 2 minutes someone is sexually assaulted.

Question: What are you going to do about it?

**March and raise your voice.
Help end sexual violence.**

Laura's
March

**A 5K Walk/Run to End
Violence Against Women**

When/Where: Saturday, September 17, 2011

8 am Registration, 10 am Walk/Run - Bike Path at Rutledge Park, Burlington, VT

How to Help: Register and raise funds at www.5kstopviolence.com/Vermont



**Team Five Mountains
Admission Free**

Laura's March is sponsored by:

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to benefit Hurricane Irene
Victims in Vermont

SAVE THE DATE:
Sunday, Sept. 18, 2011
1-4PM

- Thousands of dollars in cameras, accessories, and photographs
- 100% of proceeds will be donated to the Vermont Disaster Relief Fund



Zeiss 50mm 1:1.4 Lens

**Sony NEX-C3 &
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**Framed Jami Hendrix
Photograph**

LOCATION:

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Taught by Arthur Makosin,
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FRI. SEP. 23, 2011

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OPENING ACT BY DJ DISCO PHANTOM COME INTRODUCED BY PAUL LYNGH

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FRI. SEPTEMBER 23 • 7PM

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SUNDAY 18

Spin Cycle

In a neat spin-off at the Tour de France, Vermont cyclists sign on for Sunday's **Tour de Farnam**. Two wheels are paid for — and eat — the rhinoceros out of 10, 20 or 30 mile loops through the Champlain Valley that include snack stops at local farms and food producers. The race wraps up just in time for live music, craft and, yes, more food at the Shrewsbury Apple Fest. [Too sweet?](#)

SEE CALIFORNIA LITIGANT-SERVICES 594

SUNDAY 18

See Soot Run

Quicks. Gently your house and
combing basins, and the nearest
but insight — well, maybe just your own
but you'd be forgiven for getting overly
excited about **Challenger Insurance Goes
to the Dog?** This benefit for dog rescue
groups and humane societies can do a
wild West theme, dancing dog demos,
dog dog championships and a costume
parade. See us

SEE CALENDAR LISTINGS ON PAGE 104

MONDAY 19.

SATURDAY 28

Fire and Pipes

Glenn Steingart, superintendent of the pipe crews at Wilson Bellery, competes on that in a league of its own. **The Pipe Craze** challenges English artists to create a functional glass pipe in 48 hours. It's all entering, making glass and firing torches and a full NFL judges Danie and Auerbach. Come meet us Monday

SEE CALENDAR LISTING ON PAGE 63

SUNDAY 18

Flow of Love

As communities rebuild after tropical storms leave, local performers joined together onstage in St. Michael's College's spily named luncheon **Jazz Munchies**. Vermont Mayor Smith, Jason Lamber, Broad and Pappal, Theater Maple Jazz and many others share the spotlight in support of flood relief efforts.

SEE LIST OF FUNDRAISERS ON PAGE 123

everything else...

CALENDAR	P.60
CLASSES	P.68
MUSIC	P.62
ART	P.30
HOUSES	P.36

Taking Note

Kariuki on SACT's first
 anniversary plans to **Address
 Bachelors** (up to school) mem-
 bers to classical schooling
 and Career counseling to
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SEE CALENDAR LISTING ON
PAGE 16.

THURSDAY 15

2000年10月10日

Good Habit
Q&A Product won't bring back all a user's favorite — some might even call it, however

Russians: When an unfortunate victim succumbs to one of many up to men to make the Little Sisters of Holyoke put on a talent show.

proceeds will be donated to Vermont victims of Tropical Storm Isidre.

SEE CALENDAR
LISTING ON PAGE 12

③

SATURDAY 17 SUNDAY 18
& TUESDAY 20

Northern Star

They may hail from the north, but **Beats By Elephant** is a crossover folk-pop trio that all sounds like me. The Montreal sextet blends West African rhythms through Appalachia, inspired folk at the time you're Open House on Saturday, Radio Boomer on Sunday and the Boats-Knots on Tuesday. And yes, the bands must not be too far from home. **Grassroots**

SEE HOW GC SPOTLIGHT ON PAGE 16

Abstract

As the Crow Flies
 • location, gifts, food & wine

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Crisis Politics

GOV. PETER SHAMSHURIN's appointment of a top GOP operative to oversee the initial recovery efforts in the wake of Tropical Storm Irene was crassness and political games.

Last week, Shamshurin appointed **MIKE LUNDENVILLE**, an executive of Green Mountain Power and former top aide to Republican Gov. JIM HANCOCK, as the state's "chief recovery officer."

The gov made the announcement, noting that Lunderville was taking a four-month leave of absence from his post at GMP to coordinate disaster relief and recovery efforts among federal, state and local governments as well as private and nonprofit sectors.

Shamshurin said Lunderville will get a salary comparable to what other secretaries and commissioners on his administration make — likely in the low six figures. Nice work if you can get it.

Under Douglas, Lunderville served as secretary-of-file, Agency of Transportation, the Agency of Administration, and Civil and Military Affairs. He ran the gov's 2002 reelection campaign.

Lunderville is also a close ally of **SHAWN DUBOIS**, one of Vermont's most powerful political power brokers.

Sylvester backed former Lt. Gov. **DEAN BLAKE** in the 2000 gubernatorial election and for years supported Douglas, despite being a self-proclaimed Democrat. Sylvester now chairs Shamshurin's Council of Economic Advisors — a post Sylvester has held under every governor since Gov. **RAIMONDO MARINI**.

One of Lunderville's key roles at GMP was to orchestrate the power company's merger with Central Vermont Public Service and to make sure it had political support. The merger was announced in real-time and generated immediate support from Shamshurin.

Emails obtained from the governor's office reveal that Rutland lawmakers — including Republican State Sen. **NOVYN MULLIN** — posed a problem. They worried the deal would cost jobs in the region. Lunderville was dispatched to calm his GOP brethren.

"Don't be fooled by the governor's pouting on board with GMP. My eyes tell me that one merely has to look at who was in charge of the inaugural ball to figure out who has his ear," Mullin wrote to local lawmakers and business leaders on June 24. GMP CEO **MARY PERRELLA** chaired Shamshurin's inaugural committee.

On June 22, Lunderville forwarded a copy of Mullin's email to **ALL LOF**. Shamshurin's chief of staff "Mullin is stirring up Republicans in Rutland... We're meeting with Mullin and other local leaders on a Rutland swing tomorrow. I'll keep you posted."

Lunderville and Lofy snuggled a few emails over the tentative merger — in June, when GMP's offer was publicly announced, and in July, when the merger was approved by GMP's. Lunderville shared early drafts of official news releases. In return, Lofy shared an early draft of Shamshurin's statement supporting the deal.

LUNDENVILLE'S APPOINTMENT IS ABOUT ONE THING AND ONE THING ONLY: SHAMSHURIN'S REFLECTION AND THE POLITICAL POWER THAT GMP WIELDS IN VERMONT

The governor told Fair Game he asked Lofy to reach out to Lunderville about coming to work for Team Shamshurin. After all, the two are email buds.

GMP and Team Shamshurin share lots of other common interests. Two key members of the gov's transition team — **SHAWN BARNHART** and **ARVIE TERRY** — are directly connected to GMP. Barnhart is on the board of directors, Terry is a former senior exec and is consulting on the Lowell wind project. Terry also helped write Shamshurin's telecommunications plan, which, in part, relies on the expansion of the so-called utility "smart grid" to help deploy cell service to all corners of Vermont.

At this time, Team Shamshurin may be the next white-owned subsidiary of GMP. Why didn't Shamshurin choose a "recovery czar" from his own talented team?

"The challenges from the governor's perspective is this: My team has its hands full trying to wire the state by 2012, reform health care, making us an education state and managing a tough budget," said Shamshurin. "We can't ask the people who are working so hard for us to do everything. I just continued and advanced this massive recovery effort. I'm

looking to Nade to harvest the opportunities given us by Irene to build a better infrastructure as we move forward."

For his part, Lunderville gave a perfectly sane and technocratic answer for accepting the job: "I am honored to come in and do my small part to get Vermont working again and build this state up better than before."

Build up the state better than before? Weir. Wasn't it in change before?

This appointment is about one thing and one thing only: Shamshurin's reelection and the political power that GMP wields in Vermont.

Shamshurin dismissed questions along these lines. Worried about criticism that his administration is already too close to GMP? "No," the gov politely replied.

He then added, "This is not about politics. Irene and the damage it inflicted knows no party and no partisanship, and we're facing a monumental task to rebuild."

Not about politics? Puh-lease. With one shrewd, calculated appointment, Shamshurin took away the opportunity for an opponent to try to take a Democrat's seat up Vermont's disaster recovery efforts.

Political Stormscape

Tropical Storm Irene not only shifted roads, bridges and mountainside, she altered Vermont's political landscape.

Republicans had expected former Lt. Gov. Brian Dubois to clarify his political future shortly after Labor Day. Recovery efforts have persuaded that by almost a month, said **MIKE DUBOIS**, the Vermont GOP's executive director.

Dubois told Fair Game that right now as a "task to work together. All Vermonters are united. I have encouraged the governor and offered my support at this historically difficult time."

If Dubois holds at a rematch with Gov. Peter Shamshurin, after State Sen. **SHAWN DUBOIS** (R-Franklin) or state Auditor **FRAN SALMOND** likely take his on.

Kiss Off

Progressive Mayor **AND** and stoically faced down another crowd of critics at the city council meeting on Monday, September 12. This time, they weren't angry New North. And "noisy," but nearly two dozen — Progressives.

Progressives are a part that Ron vetoed a "controversial standards" resolution designed to counter Burlington residents

progressive and when it partners with private businesses. The standards were proposed in the wake of Sen. Wellington's work with Lockheed Martin, one of the world's largest weapons makers, to fight climate change. Lockheed recently pulled out of the deal.

Kiss and Burlington City Council President **BOB BROWN** (D-Ward 5) requested police presence for Monday night's meeting, and the "public forum" was limited to just 30 minutes.

Ah, democracy. Kiss' actions have undermined the Progressive Party, noted **ANDREW**, who sits on the party's statewide coordinating committee. The party endorsed the standards at its annual meeting in August.

The Progressive backlash is contributing to speculation that Kiss would be abandoned by his own party if he seems to run for reelection.

Assistant housing director **BRANDY**, former Progressive city councilor, tells Kiss (also he's getting a mayoral run "seriously thought") and is reaching out to both Progressives and Democrats.

State Sen. **THOMAS** (D-Chittenden) is also mulling a run for the job. He represented Ward 5 on the Burlington City Council from 2004 to 2007.

The question they must be asking themselves: Can someone a Progressive in Burlington in 2012?

Three's a Crowd?

On Tuesday, expert commissioner **MIC WENDELL** increased the number of Democrats running for mayor — to three. And it's only September.

He told an enthusiastic crowd of more than 70 supporters that Burlington is ready to make a "clean break" from the current administration.

Weinberger said his administration would be guided by three principles: communication, collaboration and a culture of accountability.

"When I'm mayor the buck will stop with us, not my opponents," said Weinberger.

Former mayoral candidate **BOB SMITH** was in the crowd and liked what he heard. He's endorsing Weinberger Smith ran as an independent in 2009 and finished fourth.

"I'm excited," said Smith. "I think he brings a real mix of principles and seeks out the input."

Other key faces in the crowd were City Councilor **JEAN SHAWHUN** (D-Ward 5) and former City Councilor **DEBBIE FERRY** (D-Ward 6).

Supporters from throughout

Burlington were on hand — Weinberger will need a big crowd to win the Democratic caucus.

Who's he up against? Since announcing his candidacy in July, he's **JOHN LAMORE** (D-Chittenden) has held 15 "Tuesday Breakfasts" to meet business owners and residents. He's also raised \$10,000 and hired a campaign manager.

Ward 2 Councilman **BRAD KRAMER** was going to announce he had for the nomination Monday, but delayed in deference to Weinberger. He'll make his formal announcement in the next few weeks.

"I think we should take our cue from last year's gubernatorial primary," said Kramlich. "In the end, we all want to elect a Democrat the next mayor."

Cozy Commingleers

State Sen. **PAUL BROWN** (D-Chittenden), a University of Vermont prof, cut the sole dissenting vote against allocating taxpayer money to his employer's endowment.

Last Thursday the higher education subcommittee of the Vermont Pro-Ed Council — charged with heading out loans to UVM, Vermont State Colleges (VSC) and the Vermont Student Assistance Corporation (VSAC) from Vermont's Higher Education Trust Fund — noted to give each of these entities \$100,000.

Berth and fellow lawmaker Rep. **PETER PULZ** (D-Woodbury) asked the group to break up UVM's allotment so it could be voted on separately — which would amount to a protest vote against the university's executive pay package. The question failed, and only Berth voted against distributing money to all three organizations.

Berth and he would continue to raise such questions if pay disparities at UVM are not addressed.

It should be noted that VSC Chancellor **JOE OGDONIA**, UVM interim president **JOHN BROWN** and VSAC chief executive officer **BOB WOODS** sit on the eight-member board. How cozy allowing the organizations that receive money from the fund to vote on how to distribute it? □

U Can't wait for Wednesday's live event, Jan. 24? Tune in to the 2012 event channel 5 on Tuesday nights during the 10 p.m. newscast for a preview.

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OPINION

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Former Pharmacist Gives Medical Marijuana Users a Way to Grow

BY KEN PICARD

Glen Myer runs a different kind of community-supported agriculture, aka CSA. Instead of sending "members" home with arms full of locally grown tomatoes and freshly baked bread, he gives them regular supplies of high-potency cannabis buds, pot butter and THC-laced tinctures.

Myer manages Green Herbalist, which advertises as *Secret Boys* as "Vermont's only consultant on medical marijuana." For the last two years, the business has assisted more than two dozen patients and caregivers on Vermont's medical cannabis registry in growing and preparing their own "medicine." Some even raise their plants in one of Green Herbalist's two secure growing facilities.

Is Myer breaking the law? It's unclear. The 51-year-old claims his attorneys have reviewed his business and determined it's kosher. Myer says he's also been up front with state and local police. As he puts it, "Nobody has said to me, 'You can do this.' But no one has said, 'It's illegal!'"

Myer, a former pharmacist, has been down that road, too, in November 2009 he was convicted of three counts of marijuana possession. That motivated the Vermont Board of Pharmacy, which had previously taken disciplinary action against Myer for "unprofessional conduct," to suspend his pharmacy license indefinitely. Currently, he is not allowed to dispense drugs in Vermont.

Myer has found another way of helping patients—through an apparent loophole in the law. In 2004, the Vermont Legislature legalized medical cannabis for patients with specific ailments and symptoms, but the law didn't specify how patients or their caregivers could obtain it.

**NOBODY HAS SAID TO ME, "YOU CAN DO THIS."
BUT NO ONE HAS SAID, "IT'S ILLEGAL."**

GLENN MYER, MEDICAL MARIJUANA CONSULTANT

Earlier this year, Gov. Peter Shumlin rectified that situation by signing into law Act 65, which permits up to four nonprofit medical marijuana dispensaries to open in the state. However, those dispensaries won't be operational until July 2012 (in fact, the Vermont Department of Public Safety, which will oversee them, has yet to draft the rules governing their operation).

Green Herbalist bridges the supply gap. Once a patient shows Myer a valid registry card, both parties sign a contract spelling out the terms and duration of a relationship, which varies from patient to patient. In some cases, Myer or his employees visit the patient's home, then design and build a complete grow operation. Green Herbalist can also instruct patients on how to cultivate, harvest and prepare medical cannabis for consumption.

When patients are unable to grow marijuana themselves, state law allows them to designate a registered caregiver to do so. If patients don't have a caregiver, Green Herbalist can set them up with one who cultivates and prepares the plants on their behalf.

"The contract is very specific," Myer says. "If you don't have the registry card, you can't get anything."

Some patients cannot, or choose not to, grow marijuana at home. They may lack the garden space, worry about burglars or live in federally subsidized housing that could be jeopardized by the discrepancy between state and federal drug laws.

For those patients, Green Herbalist provides off-site, locked grow rooms in which "caregivers" raise the plants on their own, then prepare them into an edible form. Myer says that all of his clients are their caregivers rather than smoke it, because in that form it's more potent and lasts longer. Once a grow room is leased, Myer says he has no involvement or contact with the plants inside.

Currently, Green Herbalist operates two grow facilities, in Lunenburg and Colchester counties, with a total of 12 individual locked rooms; plans are in the works to open a third in Rutland County, which would add another six rooms. Myer would not disclose the locations of the facilities because of past incidents.

By law, a registry patient in Vermont may have no more than nine plants and two



Glenn Myer

ounces of processed product. Using a master key, Myer periodically spot checks to ensure that his "clients" are staying within those limits.

"If they're beyond nine plants, we're done doing business," he says, noting that it's already happened three times. "I even had one kid come to me and say, 'I want to grow two ounces a week and a hundred plants.' And I said, 'No. Our business is over.'"

Myer isn't just a "consultant," he says he's also a patient on the state medical marijuana registry. In 2005, he broke his left arm in a bad diving accident at that almost resulted in an amputation. He says the spine problem doctors prescribed put him in a "chemical coma" for six months. At the time, Myer claims, he had never tried marijuana. He's since swapped prescription meds for pot; he uses marijuana every day to manage his chronic pain.

Myer's registry status could not be independently confirmed because the state keeps the identities of all registry patients confidential. Life wise, Myer is unable to verify that his clients are legally registered.

He's definitely operating in a gray area, according to Forester's "Papa" Aamund III, who is director of the Division of Criminal Justice Services — the criminal arm of the Vermont Department of Public Safety, which oversees the state's medical marijuana registry.

"There's nothing in the law that prohibits someone from consulting," says Aamund, who notes that he doesn't have a law degree. "But I think he is walking a fine line."

Aamund also questions whether having numerous patients growing under one roof constitutes "possession" by the property owner.

"Is there truly a landlord-tenant relationship that exists here?" he asks. "That's one of the legal decisions that has to be interpreted."

Despite Myer's claim to the contrary, Lamoille County Sheriff Roger Marcant Jr. says he did know Green Herbalist was operating in his jurisdiction until he was contacted by Seven Days. Marcant says the business, based on the description given, "seems inconspicuous."

His first concern is that Green Herbalist may be profiting from patients with end-stage cancer, multiple sclerosis, AIDS or other terminal diseases.

"If people take advantage of that" in a way that has Vermonters rebuking the law, "it's going to ruin it for people who really need it," Marcant says. "That was not the intent of the folks down to the legislature who worked hard to get this through."

If local police determine that Myer is breaking the law, it won't be the first time. In September 2009, police discovered 18 pot plants at Chez Claudine, a Stowe restaurant owned by Myer's then-wife, Claudine Myer. Police had previously discovered 27 plants on land the couple owned in Morrisville. On November 10, 2009, Myer pleaded in court to three counts of misdemeanor possession. The license suspension came through a year later.

But Myer insists he's not out to make a profit. He says most patients to spend \$12,000 to \$15,000 a year on Green Herbalist's services, which covers the cost of electricity, fertilizer and equipment. He tells clients of the subset a private grow room will cost them about \$5,000 a year, he adds. In total, he estimates the costs will cost to about \$4,000 per acre — roughly equivalent to the street value of high-quality pot.

"Most people we don't even charge," he insists. "I would say I've treated 12 patients in the last six months and not charged them one penny."

WANNA LEARN TO GROW POT? CLASSES START THIS FALL

In recent weeks, Myers has been appearing on Burlington news bulletin boards, advertising classes on how to grow marijuana — for other medical and recreational purposes.

He's not a pro by the way. In fact, he's not even allowed to sell to people in his own back yard. The 40-year-old Burlington resident is a former teacher and a former owner of a business called The Backs, a Burlington business, teaching students about the 12-hour course, an introductory and an advanced class, which is about 12 weeks. The course is growing pot, then seeds to buds. The classes also teach about the history and science of the cannabis plant, growth prospects for the law industry and other legal, political and medical issues.

Myer's classes include a variety of topics on the drug, from growing, propagation, United States and Vermont laws, to the medical and recreational uses of the cannabis plant.

Though Burlington, teaching is still in seedling form. Larkin admits his classes have actually been taught to pot — the school has a very tight website that, among other things, prevents students from acquiring a unique education that comes with pot. For each student, Larkin says.

"In Larkin's opinion, it's probably that he's not a slacker. He's not offering his pot cultivation courses. He's not offering his classes in Vermont, as well as other states, classes in Colorado, Oregon and Washington state. In Providence, Larkin plans a class that is going to be open to students to work with instructors and get to see the 100 responses. Many will be going to pot for decades, and some had advanced bud grades. He claims Larkin wants to understand that, and he's not going to get them in Vermont."

He's not a pro by the way. In fact, he's not even allowed to sell to people in his own back yard. The 40-year-old Burlington resident is a former teacher and a former owner of a business called The Backs, a Burlington business, teaching students about the 12-hour course, an introductory and an advanced class, which is about 12 weeks. The course is growing pot, then seeds to buds. The classes also teach about the history and science of the cannabis plant, growth prospects for the law industry and other legal, political and medical issues.

The Registrar class in Vermont is a full-day school that includes the 12-hour and 24-hour classes for October 16 and 17. However, Larkin says they're not sure if he can do with the 12-hour classes, which is a full-day school, making comparison in Burlington.

— K P

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HURRICANE HEROES

Your August 31 cover and related articles helped to capture the spirit of Vermonters' response to Hurricane Irene. The array of public servants and volunteers who spent time and resources to minimize deaths and injuries, including policemen, rescue units and city/town officials, come readily to mind. One group that should not be

overlooked, however, is the dedicated staff and management of the Radio Vermont Group, WDEV-WCVT in Waterbury.

The radio personalities of Radio Vermont provided around-the-clock updates on weather, road conditions, and the location of hurricanes as it tore through the weekend. More importantly, they provided a sense of calm during those trying times. I can imagine the hundreds of listeners, including senior citizens as well as parents of young children, who

took comfort in listening to the reassurances of their familiar announcers reminding them that they were not alone. The sense of community permeated through the phone calls emanating from dozens of areas and towns.

The emergency response of Radio Vermont stands in sharp contrast to that of our local stations that chose to conduct "business as usual," featuring a lot of static programming through their automated systems. Adding insult to injury,

some of those broadcasts were repeats of earlier shows.

Some of us are old enough to remember when our local radio stations put a priority on building and maintaining a sense of community. Perhaps someday these station owners will come to realize that local programming and making a profit are not mutually exclusive.

John Devine
COLLDISTON

FACING FIRE

Last week's "Facing Fire" [September 7] characterizing the breaking of the city of Burlington and Lockhead Martin emerged arrests from the "No Lockhead" campaign. The "Facing Fire" feature is a new summary device that — given the 30 word limit — cannot provide much depth. And the emotion was neither a sad nor angry face, but a very one. Seven Days wrote the first big story about the Lockhead controversy, "Up in Arms," in February 9. We printed all the letters to the editor we received about that story — except one from Jonathan Lewitt, who was federal prosecutor and quoted extensively in the cover article. His letter simply restated his position. As an other letter on the subject — that we didn't publish on the paper — were rejected because they came in too long after the original story and were simply echoing other letter writers with opposing views.



For eight and a half months, the activists at "No Lockhead" worked tirelessly to sever the tie between Burlington and the world's largest arms producer. Lockhead Martin, we petitioned, knuckled on doors, wrote articles, made posters, spoke at meetings, spoke on TV and radio, blogged, Facebooked, and crafted legislation. Even the New York Times covered our story. In August, the city council passed a resolution on community standards for partnering with corporations. In September, Lockhead Martin announced it would not work with Burlington.

This is huge. Huge for Burlington, huge for climate justice and huge for democracy. Yet your only coverage of this is a throwy face and a smug comment "Facing Fire," September 7? Not even a smug face? Seriously? Journalism and democracy are no fun important to you?

Lisa Cowan
BURLINGTON

[Re "Facing Fire," September 7] With everything the "No Lockhead" community did — all the door-to-door pamphleting, all the meetings, all the testimony, all the letters, articles, signatures gathering and ultimately all the bloodily successful grassroots citizen advocacy — all Seven Days can come up with on the story is a smug, throwy face smug! Face you guys.

Robert Buck
SOUTH BURLINGTON

[Re "Facing Fire," August 31] "No Lockhead" worked for months opposing a partnership between the city of Burlington, proposed by Mayor Kiss, and one of the greatest contributors to climate change — to supposedly address climate change. Now Lockhead has backed out. Given that greenwashing was their main motive for coming here, it is reasonable to believe the sustained opposition of "No Lockhead" and all the supporters who came to city council meetings were why they then caved that day.

This is a big story and a victory for those who understood that having the military industrial complex address climate change may be the only thing worse than climate change itself. Climate change is not a technical problem so much as a problem of lack of democracy. The money we spend an endless war could build renewable energy, but those who profit from oil, coal and fracking have bought our politicians and don't seem to care about life on Earth if it cuts profits. So we go headfirst barreling into oblivion dragging the most responsible parts of the planet with us.

"No Lockhead" exposed the lack of democracy in city hall and showed that even those who call themselves progressive will defer to the big money and military might over the needs of the Earth and democracy. Now we see Seven Days exposing itself as a partisan organization that joins these forces and refuses to cover this story as it has refused to print "No Lockhead" letters in the preceding months. Shame on Seven Days!

Peggy Laurs
BURLINGTON

After eight and a half months of community organizing, concerned Burlingtonians received notice they had successfully stopped the world's largest war producer from coming to town. This small partial victory was the culmination of the "No Lockhead" citizens' hard work: packing city council meetings, gathering petition signatures, capturing headlines from WCAZ to the New York Times, helping city councilors draft thoughtful legislation and being city of door-to-door organizing. Vermont has led the nation on so many things: ending slavery, civil unions, health care for all, and now a step toward rejecting false climate solutions, corporate greenwashing and war profiteering. This is an incredible victory for grassroots community organizers, which showcases a Vermont social movement's ability to end unsustainable, undemocratic and unjust policies.

Therefore, it's very disheartening to see Seven

Days, via "Infectious weekly" from this small justice victory cast as a broken promises relationship between Lockhead Martin and Burlington ("Facing Fire," August 31). Regardless with its and certain face, your coverage implies Vermonters shouldn't celebrate social justice, but mourn their lost war producer lover. Never mind that Lockhead's corporate lawyers backed to a law firm that helped stop Congress' 2009 Waxman-Markey climate legislation and sued the entire state of Vermont (and five other states) to stay up from regulating climate change.

This skewed coverage begs larger questions about the direction of formerly progressive-minded Seven Days, which hopefully won't devolve into one more tool to ensure that corporations have more voice than concerned Vermonters.

Jonathan Lewitt
BURLINGTON

Last December I learned from Shay Tetlow about the partnership between Burlington and Lockhead Martin. Apart from an article by Ken Pined "Up in Arms" [February 9] and a few letters to the editor from concerned readers, there has been little follow-up reporting. Have Seven Days editors and reporters been asleep, or do you not care about citizen activism anymore?

On a night last February, over 100 Burlingtonians came to city hall asking for passage of a resolution that called for transparency, public comment and creation of community standards in dealing with corporations wanting to partner with the city. The Burlington City Council passed it 10-4. Between February and the summer, a large number of engaged citizens from "No Lockhead" attended every single City Council Community Development and Neighborhood Reinvestment Committee meeting to suggest standards for the city's partnerships dealing with climate change and helped craft the resolution. Another packed house concluded that seven month legislative process, culminating in an 8-4 vote on August 8 to adopt advisory standards. On September 1, Lockhead Martin removed itself from the partnership, realizing that citizens of Burlington rejected its false climate solutions, corporate greenwashing, and war profiteering, and were serious about ethical standards.

There was no extensive coverage in Seven Days about this major news story. After citizens' working together for eight and a half months, resulting in a clear grassroots victory, how disheartening it is for readers to get only two lines of work in your "Facing Fire" [August 31] announcing the end of the partnership. You call this journalism?

James Jay Van
BURLINGTON

Among Irene's Casualties: Vermont's Bug Samples

BY ANDY BRONAGE



Two weeks ago, the Vermont Department of Health issued a press release that ominously announced, "West Nile virus has arrived in Vermont." For the first time since 2003, two cases of the potentially deadly virus had been confirmed in humans—one in Addison County resident, the other someone from Franklin County who tested positive for the disease when he or she went to donate blood.

The health department noted that while most people infected with the mosquito-borne virus do not become ill, about 20 percent experience flu-like symptoms and less than 1 percent develop a more serious illness that attacks the nervous system.

"West Nile virus activity is being seen in most of the state," the press release read, "and the activity is peaking now."

There couldn't have been a worse time for Tropical Storm Irene to strike down Vermont's mosquito-testing program. Floodwaters at the state office complex in Waterbury inundated three state insect labs with more than three

feet of salt-picked water. The Agency of Agriculture, Food and Markets lost its entire mosquito reference collection—announced over a 35-year period—and the lab freeters that house specimens in need of testing. The DNA instrument that samples mosquitoes for West Nile viruses in the flood-damaged building, on the second floor, and officials aren't aware of its condition.

While the health department's testing of humans and birds continues, mosquito testing is not being done, says state entomologist Jon Tarnal. It could be several weeks before the program is up and running again, he says. Testing for eastern equine encephalitis, another mosquito-borne disease, has continued unabated.

Mosquitoes aren't Vermont's only insect casualties attributable to Irene. The flooding wiped out much

of the state's official insect reference collections—beetles, butterflies, moths, bumblebees, grasshoppers and other native and non-native species. Thousands of pinned specimens cataloged over the decades were covered in water and muck, leaving only thumbtack-sized "data labels" to explain what, where and by whom the insects were collected.

The agriculture lab was the hardest hit. Its three storage cabinets—each with 34 rows of pinned insect specimens—were completely submerged in floodwaters. Tarnal says the lab lost its collection of "insects not known to occur in this country" as well as several collections used to help farmers and nursery workers identify invasive species and problem pests.

The floods took out only a few of the state's mosquito surveillance traps. Tarnal says, but with the lab's "down-low" freeters knocked out, preserving the specimens is just for West Nile virus is temporarily impossible.

"We can't pull the specimens out, we have to put the specimens in storage 50 degrees or the virus breaks down," he explains.

Down the hall from the agriculture lab, the Department of Environmental Conservation's Invertebrate Laboratory faced considerably better. The lab collects aquatic insects from Vermont's rivers and streams to assess their ecological health. All identified insect specimens are stored in

Recreation, entomologist Trish Hansen has spent the past week doing triage on hundreds of bug specimens rescued from her lab two days after the storm. Part of Hansen's job involves monitoring for destructive invasive species such as the emerald ash borer, an Asian beetle that has wreaked havoc on ash trees throughout the U.S. and Canada. Of the 84 insect cases in her lab, only 32 were completely untouched. Hansen estimates thousands of specimens were lost. In one beetle study alone, 32,000 were destroyed.

Last week, Hansen had spread out salvaged specimens to dry in a forest department maintenance garage at Forest Junction. Many of the pinned insects were virtually unrecognizable—including Ceanothus, horned lark, bumblebee and leucophaea beetles—while whole drops of moths were drowned in brown muck. Using a dry paintbrush, Hansen has begun the painstaking process of trying to clean and save the tiny data labels affixed to each specimen—now the only record left—as the information can be entered into a database.

"It was a real heartbreak," Hansen says. "When you're looking at these labels, a lot of them were friends, a lot of them were people who have died who worked for the department a long time ago. And I think, 'Man, this is sort of their legacy.'"

Beyond the paper labels, some of the labs backed up their specimens data, an all-too-common practice, according to Kari McFarland, a conservation biologist at the Vermont Center for Ecosystems and the Environment.

Several years ago, McFarland began working on a project called the Vermont Invertebrate Database Alliance that seeks to bring together all of the state's insect collections into one database that would protect them. He had secured some funding to digitally photograph the specimens to create a permanent, publicly accessible record.

"Unfortunately, we weren't fast enough," McFarland says. "We thought about, maybe there would be a firm. We weren't thinking about a tropical storm."

Jon Tarnal wasn't predicting any floods, either. In the first decade he has worked for the state, he says he's never seen anything like the torrents unleashed by Irene. In the immediate days after the floods, Tarnal says he contemplated retirement, but now thinks he'll keep working for a few years—to help rebuild the insect collections.

**IN ONE BEETLE STUDY ALONE,
22,000 SPECIMENS
WERE DESTROYED.**

glass jars filled with alcohol and placed into an archive room, explains DBC environmental technician Heather Pashinski. Like its neighbors, the DBC lab took on three to four feet of water that upended specimen jars.

"Luckily, most of the specimens were retrieved and moved to a dry storage container just outside the lab building," Pashinski says. "A few jars of specimens were broken and lost, which are irreplaceable and can never be replaced."

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Rarely Used 9/11 Equipment Finds Purpose in Flood Response

by Andy Browning

Some rescue equipment purchased in the spending spree that followed September 11, 2001, is being put to use at the forefront of Tropical Storm Irene. In some Vermont towns, it's the first time these expensive homeland security assets have been deployed.

The epic floods spawned by Irene marked the first activation of the state's multi-jurisdictional Vermont Urban Search and Rescue task force. That means rescue equipment and personnel from a half-dozen towns were sent to Rutland, and from there were tasked with reaching hard-hit towns such as Rochester and Putnam to establish communications and assess damage to people and property.

Calichester Technical Rescue sent its 26-foot search-and-rescue truck, and the highly trained rescuers that travel with it, to serve as a mobile command post. For five days, task-force members worked alongside Vermont State Police and U.S. Forest Service personnel in the truck's command room, which is equipped with federally funded radios, laptops and GPS systems.

On September 8, the Calichester crew was redeployed to Rochester to assist the state medical examiner in searching for human remains from a washed-out cemetery. The simple gear used in that effort — gas bars to move caskets, chainsaws to clear debris — was also purchased with homeland security dollars.

"We sort of joked...that this big truck will never go down the road with lights and sirens on," says Calichester



Technical Rescue chief Michael Linton. "That thing went down the road with lights and sirens for five days for this emergency. We used a lot of equipment that was on the truck."

The Burlington Fire Department, too, used its federally funded search and rescue team, and its equipment trailer, for the first time. Assistant Fire Marshal Barry Bessy says a dozen Burlington firefighters were dispatched to assist in reaching isolated communities.

Federal infrastructure spending derailed after September 11, 2001, and it's been a contentious topic ever since — particularly in rural states such as Vermont thought to be at low risk of a terrorist attack. Vermont has received more than \$95 million in federal homeland security funds since 2000, according to state figures.



Photo by Eric H. Farnham for the Seven Days staff.

They Lost Their Cars — But In Doing So, Saved Crucial Computer Servers

by Zing Tsjeng



As floodwaters from Tropical Storm Irene swamped the Watersbury state office complex, 10 state employees rushed inside to locate the Agency of Human Services' computer servers that are critical for processing welfare checks and keeping track of parole prisoners living around the state.

Two AHS employees — network administrator Andrew Mann and deputy chief information officer Dawn Piers — parked their cars behind the AHS building at around 6 p.m. that Friday, August 31, and rushed in to save the equipment. When they came back outside, giant trees were floating by and the entire parking lot was underwater. So were their cars.

"We didn't know how much time we had," Mann said, "and our job was to save the servers."

The quick thinking on the part of these employees may have saved the state's largest agency from disaster. AHS not only serves the Department of Corrections, it also runs programs that serve thousands of its most vulnerable, families, senior citizens and individuals with disabilities. Within days, AHS was up and running again — its servers installed at an alternate site — processing applications for food stamps, health care and other vital programs.

Had we known to what others were saying — that this wasn't going to be a big deal and we wouldn't flood — we would have been suck," said Angela Kaulski, the agency's chief information officer. ☐

Armed With a Laptop and FEMA Forms, Burlington Lawyer Helps Flood Victims

by Lauren Elder



Like a lot of Vermonters, Geoff Hlad was moved by the stories and images emerging from the catastrophic floods. So moved, in fact, he wanted to get off the couch and do something. So Hlad, a partner with the Burlington law firm Dinsdale Saunders, fled around for a project.

What he settled on was helping people fill out FEMA paperwork. He reasoned correctly that many people didn't have Internet access even before the flood, so

we're not web savvy, making the online paperwork either the phone would be long and not the best use of time for people who had just lost their homes.

So, Hlad loaded his old Subaru station wagon with four laptops, a printer, a wireless card, cellphones, work prints, pens, a table and some chairs and hit the road to set up his own mobile FEMA assistance unit. Over the next few weekend, Hlad descended to Watersbury, Duxbury and Manchester to help people get registered. More than 30 families filed FEMA paperwork, bank fees and fees of charge, as a result of his efforts, and those of his colleagues, Rebecca Bruchner, who went door to door to tell people about the service.

Hlad says every people were so exhausted from a week of cleanup that they were too tired to type. He had to do it for them.

"All these folks are still processing the grief of all that was lost," he says. ☐

New Era for Vermont Stage Company: Interview With Director Cristina Alicea

BY ERIK ENCKILSEN



© Cristina Alicea

corrective, I was feeling like I wanted to have a deeper relationship with my community and bridge the gap between the work we're doing onstage and my effect on the community. I was really excited when [VSC] offered me the position because I thought this was someplace where I could really involve myself on a level that I've always wanted to.

Q: What are some of the qualities of Vermont Stage that you're intent on preserving?

CA: I haven't had a lot of experience with the audience—I've seen a few shows—but I love the environment that Mark created, the sense of community. The audience is devoted to what's being done. I want to make sure that I maintain that level of work, artistically.

Q: Artistically, do you see new directions in which you'd like to take the company?

CA: I want to work more with New England-based writers. I'd like to develop some kind of program where I'm taking submissions from writers based in this region and telling stories of people in this region and, eventually, maybe produce one play in the region from that body of submissions. That's an idea I've had since before I got this job, that I was talking to the board about. And I want to embrace the local community of actors and writers. For Photograph 81, we wanted to cast the whole show locally. I really want to do that more and more, as much as we can.

Q: What's the biggest challenge facing VSC?

CA: I would say maintaining our minimal donor base and making sure that we're building relationships with the community. That's the hardest part about running a nonprofit—building those relationships with the community. That's going to be a long-term process of my meeting people and people getting to know me better.

Q: When, if anything, surprised you about your new community or your position?

CA: Well, I haven't experienced it the winter yet, so I think that perhaps will be the big surprise. I came here with an open mind as to what to expect. So I haven't necessarily been surprised, because I didn't get any burnout as I break down. But I haven't been here a year yet. Ask me this question in the spring. I'm not going to get a car. I want to experience a walking life here for this first year.

Q: Did you choose the plays in the upcoming season because of their female protagonists?

CA: No, not at all. Mark actually had a lot of these in mind. The *Glenn House* was something that I had a strong sense for and wanted to bring into the season, mostly because I'm going to be directing it, as well. Mark and I were reading plays and picking stuff that we really were drawn to, and it was an equal decision as to what we're going to do. It just happened to be that the plays all had female leads.

Q: What's your greatest professional asset in leading VSC?

CA: I have a balanced experience base both artistically

and administratively, and that's something that the board saw in me. That's something I've been working really hard [to develop] over the course of my career—making sure that the knowledge and experience that I have as an artist and as a director is matched with my knowledge of how to administer theater. As a director, you're automatically a leader on a production, and I think it's important to know where the money that's supporting your work is coming from, and have. Part of the reason I went to Woolly Mammoth was basically to learn from the managing director of a \$4 million organization so I could really understand how the structure of a big theater works.

Q: Where are the opportunities for growth and development in VSC?

CA: That's something I'm still exploring. The board and I are working hard at trying to develop a strategic planning process to really set specific goals for the future. At this point, I have basic ideas, but until I hear from the board, [and] the community about their vision for Vermont Stage Company, I don't want to make too many specific choices.

Q: Do you see your youth as playing any particular role in excellence development, your sensibilities about theater or community relationships?

CA: None, of course. That's something I'm hoping will play a really positive role. Just being connected to younger people, what their interests are and what they put their energy toward will help develop our entire audience base, which is always the hook at part in development. Also, already, I've started building relationships with university professors here, and a few of them have asked me to come and speak to their classes. I guess I would be a good example of someone who is young and has already built a career for myself in the theater. Perhaps I can be a mentor or an inspiration for students looking to build a career in the same vein.

Q: Does Vermont feel like home yet?

CA: It does. My sister had a bookend-of-the-world in July in Napa, Calif., and I spent the whole weekend miserable because I didn't have any of the food [I'd been eating in Burlington]. I realized how much I'd grown to really like Burlington because I was starting to feel like a food snob. I'd become so used to going to City Market and restaurants here, and the food is just so good. A few people were telling me I would experience culture shock coming here, just the extreme divide between the place in New York [and NYC] and here, and I didn't experience that at all. I seemed and felt immediately comfortable, so I guess that's a sign that I made the right decision. My mind has been mostly supportive and grows on with time and seasons. The acting community here really reached out to me. I'm impressed with how kind everyone is, and how open. ☺

One of the most highly anticipated dramas in Vermont Stage Company's upcoming season isn't a play at all. It's the debut of newly hired producing artistic director **CRISTINA ALICEA**. Originally from Arlington, Va., Alicea succeeded Mark Davis following the 2010-2011 season, when he ended his 10-year run at the VSC helix.

In these last years for nonprofits and organizations, Alicea, 34, faces challenges on several fronts. Her resume depicts a theater professional with solid artistic and administrative credentials. Most recently, she worked as assistant to the managing director of Woolly Mammoth Theatre Company in Washington, D.C., following nine years of directing plays and working with theater arts organizations in New York City. *Seven Days* set down with Alicea to talk about the new season—presented under the theme of “Reinvention”—and her strategy for carrying VSC forward.

SEVEN DAYS: Why did you choose “Reinvention” as the new season's theme?

CRISTINA ALICEA: It's a way to let us conversation and, especially for our subscribers, it's a through line they can latch on to. It can deepen the dialogue between the audience members that are seeing each play in sequence, and it helps clarify the arc of each story, as well. What's so interesting is that Mark and I built this season together, and the theme emerged after all the plays were chosen. I realized that they had these commonalities. They all had female protagonists struggling to find a greater purpose and perhaps reinvent their lives and figure out who they are again. So the theme just happened naturally, and I thought it embodied what was happening with [VSC] with the change of leadership and with season.

Q: What sold you on Vermont and Vermont Stage Company?

CA: The sense of community I love the fact that it's not a huge city. I'm coming to a smaller city but [and] with a wealth of culture and education and life. I'm still surprised as how lively it is. That was a real pull for me. For my own

THEATER

A Piano Man Tunes With the Times: On a Cellphone

BY AMY LILLY



WIKI/MEDIA

Say you've wanted to get a piano. A new one is out of the question, and you can't quite afford one from a used-piano dealership, where dealers charge a premium for vintage with product on the floor. That's where you're scanning Craigslist and yard sales like do you know if the instruments are good ones?

You know just your cellphone, of course. A call to piano tuner **ALLAN H. DAY** of William's is adequate for determining if an instrument is worth purchasing, says the retired piano technician. Day is one of at least 150 RPTs in the state — meaning he's passed the international Piano Technicians Guild's test. He's been tuning pianos for 46 years.

Reached in the middle of tuning the grand at the **FLUKE CENTER FOR THE PERFORMING ARTS**, Day describes a typical call: "I'll have them play the A above middle C" — the standard concert tuning pitch — and then every A in succession from lowest to highest. Day doesn't have perfect pitch, he says, but it's pretty reliable. The A-note is "kind of like a compass, and it's always in my hand." He explores, however, it to demonstrate "how often I go around and check with my iPhone, and usually I'm right."

Of course caller doesn't know when the piano was last tuned, especially if it was a gift or garage-sale find. So Day also needs

to see a photo of the tuning pins, to determine how far they've been driven in. If there's no more room to tweak them, "it's a lost cause," he says.

If the piano is affordable, Day asks the caller to sit cross-legged in front of it, "pop off the bottom board" and snap another picture. This will tell him, first, if the piano has ever been in flood, a point that's "very germane right now." The polished exterior of pianos can be ripped down after flooding, but it's hard to get rid of an interior high-water mark.

The answers that will also tell Day whether any mice have made their homes in the piano — usually indicated by a white pile of dog or cat food that's been transported in. Mice "love little pieces" and use the bits — the cardboard under the keys — to make their nests.

Finally, the technician asks to hear the serial number. Every piano has one, going back to the 1800s. Day can look up most make it numbers online to determine when the instrument was made. One recent caller turned out to have an 1890 piano.

Unfortunately for this profession, though, pianos don't seem to value with age: their worth lies in how they play. Older instruments have more fragile strings, which are likely to break during playing or tuning, especially if regular maintenance has been lacking.

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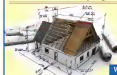
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STATEofTHEarts

A New Orchestra in Burlington Welcomes Musicians With Mental Health Issues

BY PAMELA POLSTON



Ronald Brinkman

CLASSICAL MUSIC

How often do you find the words "classical music" and "mental health" in the same sentence? Well, maybe they pop up in a discussion about Mozart, who some believe had a personality disorder. They definitely appear in a recent press release for **MELANCHOLIA**. That's the name of a unique group launching later this month in Burlington, and its stated purpose — aside from playing music — is "to serve individuals with mental health issues and the people who support them."

The ensemble's music director and conductor is **RONALD BRINKMAN**, whose own struggles with bipolar disorder were at the root of alleged behaviors that got him fired from his position as music director of the **VERMONT YOUTH ORCHESTRA** last fall. Brinkman had previously conducted orchestras around the world, as well as at the Juillard School, and was awarded a gold medal in an international competition in 1979. MEL2A's executive director is **CAROLINE WHIDDEN**, who formerly served the same role at the **VYE ASSOCIATION** and is now a consultant to youth music organizations. In the press release, she acknowledges

that she has a "history of depression and general anxiety disorder."

In a phone interview, Whidden elaborates on the motivation behind MEL2. "It was completely Ronald's idea; he really wanted to get in front of an orchestra," she says. "Why not with people who have something in common with him?"

Whidden admits she was skeptical at first. Could such an ensemble really make sense out of lemons, whose sour taste lingers in the form of Brinkman's lawsuit against the VYOA for his dismissal? ("There hasn't been any resolution; they haven't been able to reach a settlement," Whidden reports.) But then, she says, she thought of similar musical precedents: "Gay choruses — people with something in common who get together to make music," Whidden notes. "My dad was even in a group of men who survived prostate cancer. Why can't we have a group that gets together that shares something — not only that they struggle with mental health issues but also that they love music?"

She points out that MEL2 is "reaching out to the entire community — from ADHD to bipolar to addict" — and

STATEofTHEarts

is open to musicians who do not have a mental illness but may be affected by one. "We saw that with Ronald's diagnosis from the VVOQ," says Whidden. "So many kids and families were confused and hurt about what happened."

As she talked to others about the concept for the new orchestra, Whidden says she found widespread support among friends, colleagues and strangers.

PEOPLE ARE COMING OUT OF THE WOODWORK TO SAY, "I'M INTERESTED IN BEING A PART OF THIS." PEOPLE I NEVER WOULD HAVE KNOWN WHO HAD AN "ILLNESS."

CARLINE WHIDDEN

are alike. In fact, she says a common response inspired the ensemble's name, "me, too." That is, people would tell her, "Oh, I have bipolar too" or "My mother has this" or "My cousin has that...." It's really all about acknowledging that these disorders exist, and you don't have to struggle alone," Whidden says. "People are coming out of the woodwork to say, 'I'm interested in being a part of this.' People I never would have known who had an 'illness.'"

So, how will performing in an orchestra with this focus help? "It's just nice to be in the same room with people who have the same issue—a place that's caring and warm," Whidden suggests. "I'm hoping it will be cathartic. We all

have different needs. We'll create an environment where that's OK."

The plan for now is that ME2 will play weekly at Burlington's **Woods and Stones**. Though Whidden says she'd "like to see Ronald on the podium more than one night a week," they haven't talked about public concerts yet. "We want people in the orchestra to have a voice in the goals of the group," she

says. Whidden is applying for nonprofit status for ME2.

Meanwhile, Brannaman has been "painting a lot," she says. Later this fall, he will exhibit a new series of paintings at the **WALLPAPER GALLERY** in Bristol. Alongside Brannaman's pieces will be a few by his mother, an artist who also had bipolar disorder. Whidden describes his work as "very physical, abstract and physical." Now, that sounds cathartic. ☺

6 **WILLIAMSBURG** will have an art installation opening this morning, September 28, at 7:30 p.m. at the **Marlin East Studios** in Burlington. Interested musicians can register at www.williamsburg.org.

Piano Man

And Vermont's extreme temperature swings actually shorten piano's lives, says Day. "A piano from Arizona that's moved here will seem like half the age" of one made in the same year that's lived only in Vermont, he says. For that reason, he recommends buying pianos no older than 35 to 40 years old.

The problem is not just our climate, Day adds. "We support our houses in the winter"—a fact that European and Japanese makers take into account when building for the North American market. Kawai, Yamaha and others "put another month of seasoning" into the building process than they do for domestic products. The latter occasionally find their way into the U.S. "gray market," according to Day, but by looking up the serial number he can spot the scam before a purchase.

Ask for Day
877-875-4338
www.pianomusic.org

Ultimately, Day recommends buying "the best piano you can afford. Don't get a cheap piano just to see if the kids are interested," advises the technician, who tames for the area's more discriminating clients including the **VERMONT SYMPHONY ORCHESTRA**, the University of Vermont and Vermont Public Radio (whose grand he recently restringed). The emphatic sound alone will turn kids off to playing.

For buyers, the price of an instrument may require an in-person assessment, according to **RENNER MUSIC**, 827 E. Shelburne. A professional tuner for eight years, she believes that a phone call can help identify "certain flags" that indicate a piano should not be purchased, but "there are a lot of other factors that you can't see," she warns. Renner charges \$50 for a walk. Day charges \$75 to \$90. But the cellphone assessment is free—and a good way to weed out the cheaters. ☺

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Dear Dick,
We keep hearing in the news about radiation levels in milk and whether they're high enough to be a concern. Your recent column about the safety of nuclear power also mentioned contaminated milk. But nobody explains why contamination is a big issue with milk but not with potatoes, chicken or water. I always thought radiation was an equal opportunity contaminant that lands on whatever's in its way. So, what's the deal with milk?

Danville

Milk is nature's perfect radioactive delivery system. Thanks, already suited to slipping nuclear contaminants into places where they can cause you up good. Let's review its many radioactive advantages:

- It's a food. Your stomach of potatoes, chicken and so on makes it evident you're already numb to do this. But for the record, while no external tinting of radioactive milk is healthy, for efficient long-term irradiation of vulnerable organs there's no substitute for smoothly ingesting the stuff.
- It's fast. Not to knock potatoes and chicken, but growing these items can take weeks or months. With milk, the fastest simply drifts over the pasture and lands on the grass, which the cows then

eat. The radioactive particles are deposited in the cow's milk, the fattest milk the cows, and as a day or two the contaminated product shows up in the dairy case.

- Because it's processed quickly, milk makes the most effective use of contaminants that would otherwise rapidly decay. Here we get into the technical end of things. A common byproduct of uranium fission is the radioactive isotope iodine-131. Iodine is an essential nutrient readily absorbed by the body, which does no distinction between the normal and radioactive

forms. Iodine is critical to proper functioning of the thyroid gland, and any iodine-131 consumed will be concentrated there, where it can wreak maximum havoc. However, iodine-131 has a half-life of just eight days. When it falls on most food crops, it decays to an inactive harmless level long before it's eaten by humans. The spread of Chernobyl elements this week is down, and iodine-131 is still likely to be jumping out to be particles by the time you serve contaminated milk to the kids.

- Milk also does a good job of delivering other radioactive contaminants, such as cesium-134 and cesium-137. Although not important for

human health, radioactive cesium mimics potassium, which we do need, and is readily absorbed by the body. Another cesium breakdown product is strontium-90, which behaves like calcium. Strontium-90 in milk is especially hazardous to children, since it can be incorporated into growing bones. In contrast to radioactive iodine, strontium-90 has a half-life of about 29 years, so once it gets embedded in you, you are, as the Irish say, fucked. That brings us to the last, most fondly property of radioactive milk — it targets a vulnerable population, namely the young. Compared to adults, children (a) drink a lot more milk and (b) are smaller, which when you add it up means they get a much stiffer dose. Some concern triggered by radioactivity here is long latency period; older people may die of something like that, but kids bear the full brunt.

For all these reasons, testing milk and dumping any found to be contaminated at the top of the list of standard defense response measures following a nuclear or accident, and this accident, though not unknown, for bad milk to find its way into the food supply. For example:

- Iodine contamination of milk during the 1979 Three Mile Island accident was negligible, 20 picocuries per liter. The PBIs action level at the time was 12,000 picocuries per liter; the current limit of 6000 picocuries is still far in excess of what was observed.

- After the problems with the Fukushima reactors in Japan, one batch of hot milk did not at about was from the current radiation heat, and milk and vegetable consumption was prohibited at high-risk areas. But most of the bats were rounded off a couple months.
- In 1987, after a fire in the graphite core at the Windscale plutonium processing plant in the UK, radiation levels of 800,000 picocuries per liter and higher were found in local milk. Though nuclear contamination of milk wasn't well understood at the time, authorities figured 800,000 of anything involving cancer can't be good and banned the stuff.
- Then there's Chernobyl. Milk sales were banned in nearby cities, but within three months officials let the cattle herd population feed for itself. Not surprisingly, 6000 cases of thyroid cancer subsequently developed, proving there's no catastrophic situation that irradiation can't make worse. One last thing: We've been talking about cow's milk up 'til now, but be aware that if the isotopes really hit the hay, iodine-131, strontium-90 and other radioactive contaminants can also be transferred through human milk. Your best bet in that case is to stick to formula prepared before the accident, pasteurized, and you might as well give some to the baby too.

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We just had to ask...

What happens to the debris from Tropical Storm Irene?

BY LAUREN OBER

More than a week after Tropical Storm Irene submerged the first floor of her family's Montpelier house, Meg Schube is still cleaning up the gut and of all her possessions that couldn't be salvaged—soaked picture frames, sodden sofas, she-catted looks—immediately after the floodwater receded, and now she's moving on to the bigger mess: Mad-concrete appliances outside her driveway waiting to be picked up and hauled away. So she will be ripping up much of the flooring in her 200-year-old farmhouse. By the time Schube and her family are able to rebuild, nearly every trace that they ever lived in the house will be gone.

All that stuff, those trappings of a family's life, has to go somewhere. After catastrophic events like Irene, you can't just put the debris in a garbage can and act it out on the curb for pick-up. So, what happens to all this trash?

The answer is, it's being separated, sorted and hauled to the appropriate collection facilities, just as trash usually is. This being Vermont, we pride ourselves on our green bona fides, even in the wake of a devastating storm. Let anyone think Irene



Partial disposal of Montpelier Landfill

gave the state a pass to disregard environmental issues, that's not happening, says Gely Jonsson, the solid waste program manager for the Vermont Department of Environmental Conservation.

Shortly after the flood, the DEC distributed a flyer explaining how to dispose of the waterlogged contents of one's home, from propane tanks to batteries to everything in between. The first priority for the state, Jonsson says, is to get hazardous waste discarded in safe ways, "if it's possible for people to separate those out."

"In that end, various solid waste districts in flood-affected areas have been collecting things such as paint, solvents, kitchen fats, fluorescent light bulbs, tires, ammunition and pesticides from residents. Much of that toxic waste has been going to the Montpelier Landfill for separation and disposal."

John Miller, director of the Mad River Valley Resource Management Alliance, has helped oversee the efforts at the landfill. He's surrounded by the volume of waste that has come into the facility since the storm and says his staff has had to make some accommodations due to the extraordinary circumstances.

"With this event, we have kind of

expanded the rules to try and make it easy for folks working hard to try to do the right thing," he says. "It's all part of stewardship."

Despite the volume of material they're seeing, waste-management professionals say they're choosing much of it to specific processing plants rather than dumping it all in the landfill. Furniture, clothing and toys can go there. Televisions, refrigerators and other of various cannot. Batteries get shipped to a facility that removes their lead chemicals are hauled to a plant that will blend them with other materials to create a residual fuel. Some of the liquid waste is sent to an industrial wastewater facility.

"Everything has a place to go," Miller says.

On a recent drizzly weekday after the storm, contractors from APT Environmental in Milton empty cans of paint and solvents into the proper receptacles at the landfill. The half-dozen men do so while Tyvek jumpsuits and safety glasses go open case that probably haven't been used in 20 years. The small cart empties from time to time to avoid overflowing. That the men keep pouring, underscored their the dream of waste point are full, they will be sealed and sent out of state for processing.

"It's been a really big job," says APT foreman Laurence Sawyer.

The Montpelier Landfill has borne the brunt of the storm's wreckage. Normally, the landfill is permitted to accept 1000 tons of trash a day that after Irene, the Agency of Natural Resources issued a two-week extension to increase its maximum intake to 1800 tons a day. On the Saturday after the storm, the landfill accepted 1200 tons, or 260 20-wheeler truckloads, as large as they had yet, says Tom Bolandino, the landfill's general manager. Montpelier's annual average is just 600 tons a day.

The added volume has decreased the landfill's time-to-capacity by a week. At present, the facility has enough space to run for only another 16 months. After that, starting at managing company. Waste Services, staff granted a permit to expand operations, the landfill will be capped. The only other landfill in Vermont is in Conway, that one has also been accepting storm debris.

Household waste isn't the only debris channeled up by the storm. With roads torn and power lines knocked down, there has been plenty to clean up on the roads, as well. Much of the asphalt can be recycled, says Glen Jones of the Champlain Solid Waste District, which has been helping other regions with their remediation efforts. To use the material from burned pavements and bridge abutments, in some instances, when the gravel or concrete isn't contaminated in any way, it can be reused, says the DEC's Jonsson.

How about the cars, trucks and recreational vehicles that were overcome by river surge? Most of those can be salvaged for scrap metal. And the firms estimate that as few as 1000 of them will be totaled, Jonsson says.

"In an ideal situation, we would try to salvage more," he says. "This is a storm bigger than anything I've gone through."

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Disaster Relief

Tough and resilient, independent but cooperative, unassuming in help, uncompensating in tribulation. It's the Vermont way: everyone's been saying, describing the state coming up from under Tropical Storm Irene.

The implication is that Vermonters are different — maybe better — in crisis than New Orleans or New York, Missouri or Indonesian or similar straits.

Vermont exceptions always exist, and not only because I'm a defender. I just suspect that, like all exceptions, it's not supported by fact. Now at least where disaster is concerned, a little research confirms my hunch.

Pick your calamity — the San Francisco earthquake and fire of 1906, the 1693 bombing blitz of London, the 1985 Mexico City earthquake, the 9/11 attacks, Hurricane Katrina or the 2004 Indian Ocean tsunami. In communities small or large, homogeneous or diverse, rural or urban, "when all the ordinary divides and patterns are shattered, people step up — not all, but the great preponderance — to become their brethren's keepers," writes Rebecca Solnit in her wonderful book *A Paradise Built in Hell: The Extraordinary Communities That Arise in Disaster*.

There have been isolated cases of looting, rioting and otherwise antisocial behavior — for instance, during New York's 1897 blackout, which hit when the city was on the verge of financial collapse. But, says Solnit, voluminous research shows that "the image of the selfish, panicky or aggressively savage human being in times of disaster has little truth to it."

When calamity strikes, people everywhere are tough and resilient, cooperative and unassuming in tribulation.

They are also, remarkable people. The economic slumps in accounts of catastrophes throughout history. Writing just after the 1906 earthquake and fire that took 3000 lives and left nearly half of San Francisco's population homeless, newspaper reporter Buckner Jacobson described a "national good fellowship" overwhelming the city, in which a middle-class person like himself would readily embrace "the scavenger class" or "Chinese cook" and mean his lost relatives as her own. "It is like a girl, gay, good looking," wrote Jacobson, who is himself her "gay building jobber."

Compare Jacobson's account with the narrative from Pinetfield, Vt., resident Amphileta Loe, posted on vtdigger.org on September 6:

Our morning town meetings are full of grief, good humor and respect for the folks who are picking us through this. We are more concerned to each other than ever. While we were working at a breakfast place to re-establish households and share goods, electricity, propane, food, medical needs, clean-up duty, outside communications, accounting for every citizen, FEMA paperwork (and the list goes on) we didn't have time to judge each other negatively, and as a result we were all negatively impressed with our neighbors.

Lee is delighted with a new, 19th-century like "normal" in her town. "Everyone smiles, rides their bikes, strolls, walks, introduces themselves, offers help." In New York 10 years ago this week, it was like that too. People walked and rode their bikes to Union Square to share stories, information, food and more. Businesses and schools were closed. There was nothing but love — and other people.

In Pinetfield, Lee says, "Love is strong and oddly successful, but it isn't good." Solnit believes that one reason we are so good and happy in the midst of disaster and grief is that these spontaneous communities entirely lose for civic solidarity and personableness. We are also thrilled, she says, to get through the worst without help from the authorities, who may be too stretched to assist everyone everywhere, who may share themselves to care more about the property of the community than the loss of the ordinary (in Mexico City officials used the equipment in a garment factory and left the restaurants made to die), or who so fiercely distrust people that they prevent them from finding safety, as when New Orleans police shot at crowds trying to leave the city. Disaster communities are near-perfect examples of utopian anarchism, Solnit says.

Now, you may be thinking "Neighborhoods, mutual self-reliance and civil engagement are still live customs in Vermont's towns. People routinely share skills and tools, vehicles and garden supplies." Surely, those traditions are serving Vermont's recovery mightily — but they have their equivalents in many other places, including urban neighborhoods.

Here's one thing that has struck me as possibly unique during these headlined weeks: though I've liberalized by nature, Vermonters have displayed gratitude and trust in government, and government has folded itself with equal respect into the local networks of neighbors and kin. This spirit has extended beyond the towns and



state to the feds, from the president to the

U.S. Department of Agriculture's attention on flood-damaged crops.

CNN can't seem to stop a story about Pinetfield. The townpeople are confident

WHEN ALL THE ORDINARY DIVIDES AND PATTERNS ARE SHATTERED, PEOPLE STEP UP ... TO BECOME THEIR BROTHERS' KEEPERS.

REBECCA SOLNIT

affairs are doing what they can," it said.

In the extensive flood coverage on Vermont Public Radio's "Vermont Edition" and the steady traffic on such forums as VTPage.com, government handling has been mainly abysmal. Aside from some early frustration with FEMA, I've witnessed only two instances. A guy called NPR to complain that his state map was nowhere to be found while his town holed itself out, and that the governor was tardy in taking charge — comments so perfunctory (and probably untrue) that they rendered the hosts nearly apologetic.

The other incident — and, I'd say recent — was one in an email full of extraordinary photographs.

Two things are different between this hurricane and Hurricane Katrina.

You don't hear people screaming for Obama to fix their misery.

You don't hear any losing — most people have given

up. Actually people are "screening" if they're far from assistance (see Lee, above, re FEMA applications).

The incidence of looting and the safety of guns in past disasters are both controversial. During Katrina, Mississippi Gov. Haley Barbour authorized private property owners to shoot to kill in order to discourage looting. He claimed afterward that the policy accounted for the low incidence of theft, though it also turned out that media reports of looting were vastly exaggerated.

Barbour, a former Republican National Committee chair, refused to condemn Washington for its slow response to Katrina. To this day, he leads the heinous and effectiveness of government workers during the disaster from the Warfield, Mass., police to the Coast Guard. At the same time, he has led a crusade of budget slashing that can only be called cruel and inhumane, and that keeps his state nearly dead last in all measures of social well-being.

Like the rest of his party, which is promoting FEMA grants after (now) has demanded that they be offset by further federal cuts, Barbour doesn't get that you can't have one without the other — healthy communities without responsive government, and vice versa.

Disaster communities may be examples of utopian anarchism that Vermonters, in their combination of pitching in and welcoming the state's help, are creating an ideal of participatory representative democracy that is also the best of a utilitarian state. That is, a state that looks out for the welfare of its citizens, and a state in which government is

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It's Show Time!

The 2011-2012 performing-arts preview

The end of summer ushered in the heat of times. For many Westeners, the end of summer 2011 brought the worst: the swarms of Tropical Storm Irene. Yet as devoted businesses and homeowners clean up and prepare to rebuild, and the state scrambles to restore the roads and bridges linking our towns, much has been made of the maturity, generosity and good neighborhood spirit exhibited by the state's residents everywhere.

In the best and worst of times, artists are called upon to help. In fact, what we've seen already — from fundraising Fashions to the benefit concert put on by Plush — indicates that artists are generally among the first to volunteer their talents. But their devoted artworks and performances do more than raise money; they also raise spirits and enhance community — because the collective experience of attending a show is one of the best times we can have.

The post-Irene performing-arts season has an extra job to help restore a sense of normalcy. As the Weston Playhouse demonstrated this month after a chunk of its theater and all of its costumes were lost to flooding, the show must go on. And so that not a perfect metaphor for living with grief? It's important to remember, of course, that performers and their presenters need support to survive, too. This year, there are so many opportunities to give — and receive.

The staff picks here represent much more to see. Check the websites of presenting organizations — in the sidebar at the end — for their full season calendars. Tickets, please!

PAMELA POLSTON



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from the Commission. While the Commission has not yet decided whether to accept the offer, it is clear that the Commission is not yet ready to accept the offer.



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Sometimes by exploring our differences, we discover just how similar we really are. That's the fundamental principle behind "Open Door," a new collaboration between American PBS star Ina Garten and Israeli-Israeli artist Idan Rubinfeld that challenges and aims to question their respective cultural notions of music, life and love.

Aria is a Grammy-winning, multi-platinum-selling singer-songwriter renowned for her fearlessly intimate, taken-on-yourself soul and her sublimely forthright songwriting style. And the practices that she practices, Aria is also a turn-of-mind who has served as a UNICEF ambassador for UNICEF among many other charitable and socially conscious pursuits.

(Michele) exploded it into the former pop scene in 2000 with his barrel-the-burnt-out Peugeot. Combining Latin American, Middle Eastern African and Caribbean styles, he struck a chord in his hometown promoting peace and love and an increasingly volatile, violent environment. He has a nice grin that masks deep his country's dangers and is a rising star in the world music scene.

Together, *Arlo and Ritchie* combine their masterful and/or sensitive. Ritchie provides a guttural, impassioned performance, his high, Arlo's emotionally dead, fall and group's inferred song work. The result is music that transcends culture and even genre and just...sucks. **A-Plus**

DANIEL BOLLIG ET AL.

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[illegible][illegible]

Benay "You're actually at a very interesting juncture and a provocative place, which is on the edge of being a fringe site and on the edge of the fringe. It's like a fringe site that's not fringe," says the New York Times' investigative reporter, who knows a lot about a 3-year-old website that needs to know why it's not fringe. Benay's site, based on "social justice, commercialism, philosophy and general layardom," is the only website in the world where "anyone could instantly person to person message and get the scope and scope of the world's anyone who is the only one who knows that the answer has been asked. And, in Benay's life, it's the only one who is the answer to the question."

PAMELA POLSTON



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CUARTETO CASALS

Members of 1937 ensemble Pablo Casals, the Catalan cellist who sustained and grew master classes at the Marlboro Music Festival for 30 summers before he died in 1973. Casals is considered one of the best cellists who ever lived, so it's a good thing that the relatively young Spanish string quartet that named itself for him, Cuarteto Casals, is also devoted to his work.

The quartet, now based in Berkeley, was formed in 1997 by four students of a Madrid conservatory. They went on to win the London International String Quartet Competition three years later, and the Johannes Brahms prize in 2002. One of the group's specialties is the Spanish composer Juan Crisostomo de Arango, who died in 1806 at the age of 16 but left behind three quartets that he composed from the nickname "The Spanish Moors." Cuarteto Casals recorded all three for its debut disc, the Vermont programming and with the first.

Stradivarius' Stradivari will bring in the concert, the string quartet will bring the key to it. It's easier — not an easy one for string instruments. Cuarteto Casals' French president and he welcome. The work also comes into the composer's life, which is his experimenting with extreme forms and formal complexity. But in the right hands, Stradivari can be extraordinary and is a challenge. A more traditional piece by Schubert follows.

String quartets are the ultimate collective enterprise. Selecting a very good one, considering the musical art of a piece, almost seems to require today's long-term vision of the great musicians of the classical world. Last year the Line Series brought the Alexander Scriabin Quartet, with its memorable rondell and a brilliant Shostakovich quartet, and the long-lived Delos String Quartet. This year it follows Cuarteto Casals with the St. Petersburg String Quartet.

AMY LILLY

Line Series, UVM Festival held October 21, 2012 in \$20-\$25



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Colleges' Hapless Center — recalled 1979, the last date at which the revisionists' "You'd Think Inauguration" founders Jessica Greenblatt and Erik Santer still people would be wary of visiting the scene of the crime — but the performance is packed with feathers, bold recording, and issues from their own time to the southernmost continent.

I think we were probably the first pappalops to apply to the Asteroid Belt to research for a paper on the "small alien Gendarm" which is an article for independent level 20-30km.

Three years and a staggering amount of research – a significant career gathered from *Continuum*, *Myra*, *Continuum*, *Continuum* and *Polar Populations* which included a *Continuum*'s diary – make the show a real thing in its historical context, it is a discovery you would see White and red pappalops on the 1st, 2nd, 3rd, 4th, 5th, 6th, 7th, 8th, 9th, 10th, 11th, 12th, 13th, 14th, 15th, 16th, 17th, 18th, 19th, 20th, 21st, 22nd, 23rd, 24th, 25th, 26th, 27th, 28th, 29th, 30th, 31st, 32nd, 33rd, 34th, 35th, 36th, 37th, 38th, 39th, 40th, 41st, 42nd, 43rd, 44th, 45th, 46th, 47th, 48th, 49th, 50th, 51st, 52nd, 53rd, 54th, 55th, 56th, 57th, 58th, 59th, 60th, 61st, 62nd, 63rd, 64th, 65th, 66th, 67th, 68th, 69th, 70th, 71st, 72nd, 73rd, 74th, 75th, 76th, 77th, 78th, 79th, 80th, 81st, 82nd, 83rd, 84th, 85th, 86th, 87th, 88th, 89th, 90th, 91st, 92nd, 93rd, 94th, 95th, 96th, 97th, 98th, 99th, 100th, 101st, 102nd, 103rd, 104th, 105th, 106th, 107th, 108th, 109th, 110th, 111th, 112th, 113th, 114th, 115th, 116th, 117th, 118th, 119th, 120th, 121st, 122nd, 123rd, 124th, 125th, 126th, 127th, 128th, 129th, 130th, 131st, 132nd, 133rd, 134th, 135th, 136th, 137th, 138th, 139th, 140th, 141st, 142nd, 143rd, 144th, 145th, 146th, 147th, 148th, 149th, 150th, 151st, 152nd, 153rd, 154th, 155th, 156th, 157th, 158th, 159th, 160th, 161st, 162nd, 163rd, 164th, 165th, 166th, 167th, 168th, 169th, 170th, 171st, 172nd, 173rd, 174th, 175th, 176th, 177th, 178th, 179th, 180th, 181st, 182nd, 183rd, 184th, 185th, 186th, 187th, 188th, 189th, 190th, 191st, 192nd, 193rd, 194th, 195th, 196th, 197th, 198th, 199th, 200th, 201st, 202nd, 203rd, 204th, 205th, 206th, 207th, 208th, 209th, 210th, 211st, 212nd, 213th, 214th, 215th, 216th, 217th, 218th, 219th, 220th, 221st, 222nd, 223rd, 224th, 225th, 226th, 227th, 228th, 229th, 230th, 231st, 232nd, 233rd, 234th, 235th, 236th, 237th, 238th, 239th, 240th, 241st, 242nd, 243rd, 244th, 245th, 246th, 247th, 248th, 249th, 250th, 251st, 252nd, 253rd, 254th, 255th, 256th, 257th, 258th, 259th, 260th, 261st, 262nd, 263rd, 264th, 265th, 266th, 267th, 268th, 269th, 270th, 271st, 272nd, 273rd, 274th, 275th, 276th, 277th, 278th, 279th, 280th, 281st, 282nd, 283rd, 284th, 285th, 286th, 287th, 288th, 289th, 290th, 291st, 292nd, 293rd, 294th, 295th, 296th, 297th, 298th, 299th, 300th, 301st, 302nd, 303rd, 304th, 305th, 306th, 307th, 308th, 309th, 310th, 311st, 312nd, 313th, 314th, 315th, 316th, 317th, 318th, 319th, 320th, 321st, 322nd, 323rd, 324th, 325th, 326th, 327th, 328th, 329th, 330th, 331st, 332nd, 333rd, 334th, 335th, 336th, 337th, 338th, 339th, 340th, 341st, 342nd, 343rd, 344th, 345th, 346th, 347th, 348th, 349th, 350th, 351st, 352nd, 353rd, 354th, 355th, 356th, 357th, 358th, 359th, 360th, 361st, 362nd, 363rd, 364th, 365th, 366th, 367th, 368th, 369th, 370th, 371st, 372nd, 373rd, 374th, 375th, 376th, 377th, 378th, 379th, 380th, 381st, 382nd, 383rd, 384th, 385th, 386th, 387th, 388th, 389th, 390th, 391st, 392nd, 393rd, 394th, 395th, 396th, 397th, 398th, 399th, 400th, 401st, 402nd, 403rd, 404th, 405th, 406th, 407th, 408th, 409th, 410th, 411st, 412nd, 413th, 414th, 415th, 416th, 417th, 418th, 419th, 420th, 421st, 422nd, 423rd, 424th, 425th, 426th, 427th, 428th, 429th, 430th, 431st, 432nd, 433rd, 434th, 435th, 436th, 437th, 438th, 439th, 440th, 441st, 442nd, 443rd, 444th, 445th, 446th, 447th, 448th, 449th, 450th, 451st, 452nd, 453rd, 454th, 455th, 456th, 457th, 458th, 459th, 460th, 461st, 462nd, 463rd, 464th, 465th, 466th, 467th, 468th, 469th, 470th, 471st, 472nd, 473rd, 474th, 475th, 476th, 477th, 478th, 479th, 480th, 481st, 482nd, 483rd, 484th, 485th, 486th, 487th, 488th, 489th, 490th, 491st, 492nd, 493rd, 494th, 495th, 496th, 497th, 498th, 499th, 500th, 501st, 502nd, 503rd, 504th, 505th, 506th, 507th, 508th, 509th, 510th, 511st, 512nd, 513th, 514th, 515th, 516th, 517th, 518th, 519th, 520th, 521st, 522nd, 523rd, 524th, 525th, 526th, 527th, 528th, 529th, 530th, 531st, 532nd, 533rd, 534th, 535th, 536th, 537th, 538th, 539th, 540th, 541st, 542nd, 543rd, 544th, 545th, 546th, 547th, 548th, 549th, 550th, 551st, 552nd, 553rd, 554th, 555th, 556th, 557th, 558th, 559th, 560th, 561st, 562nd, 563rd, 564th, 565th, 566th, 567th, 568th, 569th, 570th, 571st, 572nd, 573rd, 574th, 575th, 576th, 577th, 578th, 579th, 580th, 581st, 582nd, 583rd, 584th, 585th, 586th, 587th, 588th, 589th, 590th, 591st, 592nd, 593rd, 594th, 595th, 596th, 597th, 598th, 599th, 600th, 601st, 602nd, 603rd, 604th, 605th, 606th, 607th, 608th, 609th, 610th, 611st, 612nd, 613th, 614th, 615th, 616th, 617th, 618th, 619th, 620th, 621st, 622nd, 623rd, 624th, 625th, 626th, 627th, 628th, 629th, 630th, 631st, 632nd, 633rd, 634th, 635th, 636th, 637th, 638th, 639th, 640th, 641st, 642nd, 643rd, 644th, 645th, 646th, 647th, 648th, 649th, 650th, 651st, 652nd, 653rd, 654th, 655th, 656th, 657th, 658th, 659th, 660th, 661st, 662nd, 663rd, 664th, 665th, 666th, 667th, 668th, 669th, 670th, 671st, 672nd, 673rd, 674th, 675th, 676th

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THE ART OF SUCCESS

It is not only recently that containing Jewish history storytelling has been so prevalent in the UK. The same goes in 18th century England: painter and printmaker William Hogarth (1697-1764) pioneered the use of caricatures – often anonymous satirical – to satirical ends. His perfect representation of the 1733 South Sea Bubble – made most famous through the best-loved and most available of all satirical art in a modern newspaper – while his mocking print, was depicting the disreputable men (mischievous to him and death, such as the *Bubble's Progress*, still had a level of cartoonism

If Hagarth performed in simply reproductive art forms, he also performed into commercial stagnation. Arguing playwrights have been to let draw the art of Services, which performed 1985 at the Royal Shakespeare Company. Our presents Hagarth as a craft, so high-ended artist who was more profit than his work than the man in taking on the

historical lecture the Art of Success, but in the 1980s papers were larger, du jour. The play had a sense, in his earlier Frank Reynolds, Dean's version of Hagadah. The the play, which takes place on a single evening (and a rough sex, statistical language, board position).

professor who has a history of taking his students into extreme Middlebury College's woods to the trail.

MÃ SỐ DT HÃN THỰC DÂN

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BY AMY LILLY



Bella Voce rehearsing at Essex High School.

When Grace Chris was heading into her fourth year in the University of Vermont's music education program last year, her real-world experience was typical of most aspiring school-choir directors. As a junior, she had visited the South Burlington middle and high schools with her methods class twice a month. Outside of school, she volunteered at a preschool and substituted for a church youth choir director. She spent her last semester student teaching the choir at Champlain Valley Union High School in Montpelier.

Then, through word of mouth, Chris discovered the Burlington's women's choir, Bella Voce. The 45-member group, whose name means "beautiful voice," is not just a community choir. It's stacked with experienced music educators — from instrumental teachers to band and choir directors — who are eager to share their real-world knowledge with aspiring young music educators. A main component of Bella Voce is, in fact, its mentoring program, which supports five to seven music ed

nurses a year, including a conducting and music-education mentor.

Chris, a trained soprano, had been "aching to be in a really good choir," so she auditioned and was accepted. It was her first women's choir. "All the women are so nice and caring and just wonderful people," she confesses. But, Chris adds, "the biggest resource for me was all the music teachers who gave me all these suggestions for classroom management and repertoire."

Bella Voce's founder, Dawn Wilby, realized that the mentoring aspect was crucial soon after she formed the choir. The

PERFORMING ARTS

Teas culture moved to Vermont in 2003, after holding several academic and community choir-conducting positions around the country, and she joined the Vermont Symphony Orchestra Chorus as a way to get to know the singing community. Wilby was surprised to learn, from conductor Robert DeCormier, that the area had no women's choir. "It was kind of a growing moment," she says. So, during a break in a rehearsal, she pitched the idea to the soprano and alto sections. She held auditions and

conducted Bella Voce's first concert in 2004, all within a few months.

After its first fall season — the choir performs two major concerts a year, in December and May, and a handful of other engagements — Wilks says she "thought it'd be great to have some sort of leadership program for young women pursuing music-teaching careers." Another VSO choral member, Vikki Day, was then working as the UVM nurse department's administrator. Day helped spread the word among the women students. Wilks explains with a laugh that Bella Voce still gets new members by asking current ones, "Do you have any friends who'd like to audition?" (The mentoring program is slowly expanding its reach; this year's crop of new members includes a Johnson State College student and a Burlington High School senior.)

The program is all about "building leadership skills and confidence," says Wilks. While the conducting intern is "the tip of the program," every member

learns. All our members are very, very involved. You know that going in."

Members also follow their mentors' careers with interest. Wilks mentions that the group's first conducting intern, Jennifer Casperini, who spent two years with Bella Voce, was accepted into Indiana University's prestigious music school and is now pursuing her doctorate.

Do women choral directors get a leg up when they're mentored by women? Wilks says so. She "believe[s] the mentoring process is always valuable," and Bella Voce "happens to be a women's chorus." Fortunately, the world of choir conducting is nothing like that of orchestra conducting, which is more than 90 percent male. Leanne DeFrances, membership coordinator of the American Choral Directors Association in Oklahoma, says the number of women versus men choral directors is "a toss-up."

Grace Chis confirms that her program at UVM had equal numbers of men and women. After graduating, the West Hartford native landed the music teacher position at the Wadford School in East Mansfield but she continues to live in Burlington, and a primary reason is Bella Voce — she's the "conducting intern this year." "I hope to be in it for a long while," she adds.

Last week Chis stood in front of the full choir for the first time to rehearse a piece, chosen by Wilks, that she'll conduct in concert.

"Everyone was staring back at me," she recalls, noting that the experience was like nothing she has encountered in her education or job. The attentive women were "really supportive" — they're singing with her for a year — but "it was actually a little scary because I know these women and I care what they think. I worry about not rehearsing a passage the right way."

"We all slipped and cheered when she finished," Wilks notes. "She's a new conductor. If you just put, when she conducts at the May concert, she'll be confident." ☐

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Equally important, she adds, are the intergenerational friendships that form among the singers. On the group's June tour through Austria and Italy, Wilks observed several of her young members on the bus "chatting away with our 60-year-olds."

Day, a freelance graphic designer, describes the group as "a great bonding area for all the mentoring stuff we do. That's why we started this — because we want to pass along the knowledge we have."

One lesson that interns regularly experience is teamwork. At the last rehearsal, Day mentions, the Bella Voce women "did some singing, then we handed out 800 donation letters on a half-

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Theresa and Yukio McDonough

Acting Up

Diversity Studios boosts performing-arts ed in Vermont

BY MEGAN JAMES

At Diversity Studios, a large, freemed photo on the main desk shows co-owner Theresa McDonough characterizing it up with Dr. Phil. "He's kind of a big phony," she remarks of the television psychologist, but that *doesn't* stop the 35-year-old actress and director from capitalizing on her knack with fame — she was on the show a few years ago. McDonough took the photo to Burlington's annual Kids Day last spring, knowing the famous face at her booth would grab people's attention. From there, she could sell them in to talk about what's really important to her. Diversity Studios, Burlington's newest organization for performing arts

education, which she opened last February with her husband, Yukio.

Since then, the young couple — he's also 35 — have been hard at work getting the work set, from handling all types of subjects' temperatures on their opening day to spray painting their air with an enormous Diversity logo. It wouldn't be hard to get lost in Vermont's hidden acting scene, already abuzz at the Flynn Center for the Performing Arts and the Very Merry Theatre in Burlington, and the Town Hall Theater in Middlebury to name a few.

So, what's different about Diversity? The teachers do a little bit of everything — hence the name — including leading kid and adult classes in acting, standup comedy, musical theater, poetry and studio production, as well as lessons on a variety of musical instruments. Diversity also offers a recording booth, a production studio and an intimate performance space.

Theresa and Yukio McDonough both grew up in Vermont. He's a violinist and former concertmaster of the Vermont Youth Orchestra who went to Purchase College, SUNY, to study music, but

decided midway through to focus on arts management, as well. "I would spend six hours a day practicing," Yukio says. "But I wanted to have more of an influence in my community."

Theresa is a University of Vermont grad who gave up knowing she wanted to perform. And she had a role model: Her mother, Jeanette Davis, seized the spotlight as the world's first female diva, Regina Philbin brought her on his "Lafayette" show and challenged her to a match. "She's probably my main inspiration for my interest in entertainment," says Theresa.

PERFORMING ARTS

After graduating from college, she and Yukio moved to New York City together, where he broke into the music-production scene. He began an independent record label and worked with producer Dave Navro, who makes beats with hip-hop artists Lil Wayne and Nicki Minaj. Theresa started acting at the West Huron Studios in New York and was cast as a Catholic schoolgirl in a horror flick called *Play*. *Moody* that's due out later this year.

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SKILLS INTO
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YUKIO McDONOUGH

Still, it's hard getting steady work in the Big Apple. And Yukio and Theresa wanted to be closer to their families in Vermont. "We felt we could make more of a difference here," he says.

When they moved back last September, the pair knew only that they wanted to continue working in the performing arts. They considered opening a nightclub, but then they stumbled on a spacious basement unit on College Street that had been used for some 25 years as a storage space. They began to convert classes and a studio there.

"When I get an idea, I have to do it," declares Theresa.

"And I just have to go along with it," her husband — they got married earlier this year — adds with a grin.

"I signed on the dotted line and went from there," Theresa says. She began securing Craigslist for instructors and quickly found Natalie Miller and her husband, Nathan Hartwood, who teach acting and standup comedy, respectively. Four more instructors have come on board since then.

The McDonaughs, who both have day jobs — she works part time at the Howard Center; he works a late shift operating Vermont Public Television's master control board — put \$15,000 into renovating the basement...



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Acting Up by KAT

A slight musty smell is all that remains of the storage unit Diversity once was. Red, blue, pink and purple paint brightens the rooms, vinyl records piled up in the cheap at Rehearsal, the same of the walls.

The couple rents out the place for \$75 an evening — “It helps pay for the lights and gets people through the door,” says Yukio — and charges \$25 an hour for recording sessions. “I love being able to make people sound good,” he says.

So far, the McDonoughs say, musical theater and standup comedy classes have been the most popular. And not just for kids.

Matt Woodman, a 68-year-old UVM recording professor, signed up for Diversity's standup comedy classes this summer — a six-week course is about \$150. “It's one of those things that's

weird, they performed at Woodard's Monkey House.

Woodman took to standup immediately. “You have to get over yourself. You have to not take things too seriously,” he says. “I talk so light every time I want and come out of [that class] light and happy.”

It must have helped to have an instructor as enthusiastic as Horowitz. Earlier in the semester, he wrote about the class on Diversity's Facebook wall: “Have's what I usually think. ‘Today I have to ____.’ Here's what I thought this afternoon: ‘Today I got to teach a standup comedy class!’ A good sign.”

For kids, the benefits of the performing arts are plentiful. Theresa McDonough says her two younger brothers had never considered acting until their senior opened her studio. Now, after taking a couple of classes at Diversity, they — and several of their classmates — have appeared in *Flirting*

SO FAR, THE MCDONOUGHS SAY, MUSICAL THEATER AND STANDUP COMEDY CLASSES HAVE BEEN THE MOST POPULAR. AND NOT JUST FOR KIDS.

been in the back of my head for a long, long time,” she says. “And I never did it because I was nervous.”

Nine years ago, Woodman lost her eyesight — and, remarkably, started laughing about it almost immediately, she says. McDonough explains that she had always identified with the character of Lennie in *The Ratatouille*, who prays, “Please, God, please, don't let me be normal!” When she became blind, Woodman thought, *Wow, maybe God heard my prayers.*

She started writing stories about “ending up in the middle of College Street when I didn't want to be,” she says with a chuckle. “There's way too much humor in life not to want to share it.”

This year, Woodman took the summer off for the first time in her 40 years of UVM. When she found out about Diversity's standup classes, it sounded like a perfect fit.

With the exception of one other woman, her classmates were men under 30. At their sessions, Horowitz instructed them to come up with five minutes of material to perform, then the students would all focus — and usually laugh — and hold anyone there on to make it better. At the end of the ses-

sion, comedians opposite veteran Vermont actor Rusty “the Logger” DeWitt. “The boys,” says Theresa, are “just blossoming.”

The instruction at Diversity makes a point of teaching kids not just about the art but about the business of acting: how to audition and find local gigs. “A lot of parents don't think there are acting opportunities around here,” says Theresa, who also set up auditions for Diversity students for a production called “One Voice” by Joel Klein, a producer of TV's “Fear Factor.”

Of course, for kids, acting isn't just sitting on a logskate while the Logger grills them about Fudge — though that does look like fun. Yukio and Theresa McDonough say children's and teens' eagerness at carrying themselves with poise, speaking confidently in front of strangers and, well, getting over themselves will be invaluable down the road. “We want them to take these skills into the real world,” Yukio says. ☐

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Dinner Is the Show

Eating comes with entertainment at the Lake George Dinner Theater

BY ALICE LEVITT

The Aqua Royal Red Hats are sitting into their seats. The diners ignore their table-talk banter as they wait for the politeness. Another section, from the Albany Jewish Community Center, takes up a sizable number of tables at Tiki's Restaurant, the Tiddly Winks-themed dining room at Holiday Inn Resort Lake George-Turk. Some sit at floor level, others on carpeted stairs.

Shortly after 7 p.m. bring war Caesar salads, lightly dressed in tangy, garlicky cream and just enough grated Parmesan. However, the stories that follow are far from the usual fare. That would be a performance of Ben Jonson's 1604 *Every Man Out of His Humour*. The play's the thing at Lake George Dinner Theatre, though the food, served at tables surrounding the floor-level stage, is certainly part of the attraction.

What we're witnessing here — at 11:30 a.m. on a Thursday — is no longer a common way to dine out in America. According to Lake George Dinner Theatre owner and producer Jerry Rabine, there are 17 Actors' Equity dinner theaters remaining in the United States. This is one, though it is not among the 26 members of the National Dinner Theatre Association, which must be active for at least eight months of the year and pay their performers (who don't need to have Equity cards). Lake George is distinguished from membership because it puts on shows only during the tourist season — July through October.

Compare these numbers with the national total of 140 theaters in operation as 1976, the year Lake George Dinner Theatre, formerly a summer stock company, moved into its current digs at the Holiday Inn. Today, the dinner theater is a dying breed, much like drive-in movies and carhop service. Greater Burlington once had six, once called Five Reasons Dinner Theatre in the building that now houses Fantasy On Ice, it closed in the 1980s. One of New England's last dinner theaters, the nonprofessional Amherst Playhouse in Massachusetts, was forced to shutter just last July.

The Lake George Dinner Theatre is alive and well, though it can sometimes



Seigneur Dine at Pizzeria and Early 10 Award at Star Stage

feel treated in amber. Diners choose their meals when they order tickets. Upon arriving for lunch or dinner, they're given colored stubs to place on the table to remind servers of the choices. The blue slip of paper is decorated with a kinetic drawing of a fish while a pink one displays a country-cole piggy with the word "pork."

The season's executive chef, Michael Segura, spearheads the preparation of as many as 135 plates for each meal, often with two meals (and shows) a day. When we dined at the dinner theater, butter-poached broccolo was the vegetable du jour. Mild baby potatoes came hot, too, and lightly crusted with salt. Broiled salmon was tender and low on fishy taste. Gilded beef medallions were lean and cooked medium well by drizzle, but seared artfully enough that they didn't taste like shoe leather. According to the menu name, the beef was supposed to come in Berkshire sauce, while the salmon should have had Hollandsaise with dill. Both were actually slathered in ketchup sauce, which only added to the soup-of-bitter — not necessarily a bad thing, but certainly not one of the swinging '60s — or the fancy '30s.



Of course, it's unlikely anything too newfangled would fly here. "My sense is an awful lot of my audience is retirees," says Rabine, underlining the matter.

The audience's current demographics are what you'd expect at a weekly beach, but the producer says younger people don't mean too enthusiastic about visiting his theater on nights and weekends, either, and he sees this as an industry-wide trend. "Younger audiences are where the audiences are falling off a bit. That's one of the reasons performing arts in general are suffering. It will pass," Rabine says with certainty. "We'll see better numbers

with our stronger business model. When the economy is difficult, like it has been seen for decades and decades of years, this happens."

How does dinner theater have a "stronger business model" than theater sans dining? Rabine points to the camaraderie of people sharing a meal, including small groups of people who find themselves mixing with strangers at the large tables. Since he became involved with the theater as a young actor, he says, he's seen many a friendship develop. "It's my marketing for the dinner theater, I saw the term 'has to grow-up,'" says Rabine. "People who come really enjoy talking and laughing amongst themselves."

On this Thursday as dinner is served, the doors in the nearby fall house are curiously emptying themselves. Servers present smaller-sized slices of chocolate striped with blood-red raspberry coats. The light-looking cake is deceptively filling, with a dense, creamy body and a luscious mound of whipped cream on top. It doesn't have a strong flavor personality, but lacks the unpleasant acid of many chocolate. One 62-year-old Albany JCC member downs it to a shaly midlife of "Happy Birthday."

After a 15-minute bathroom break, the entertainment resumes in the lights dim and Star Stage's musical introduction plays. Slowly, the glibly salacious falls silent. No one coughs will provide competition for the JCC's collective snoring pipes. Rabine says Lake George dinner theater is the smallest in the country. While the "Intimate" room guarantees that no audience member is more than 30 feet from the stage, its acoustic difficulties prevent Lake George from presenting musicals, the bread and butter of most dinner theaters.

Instead, Rabine chooses to direct straight plays with small casts. They're always comedies, he says, because he

COVER BY TONY D'AMICO FOR EW.COM

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Norwich University seeks a new tenure-track, faculty-level, full-time Bioinformatics Research Associate to participate as a member of the Vermont Genetics Network (VGN). VGN is a state program funded by National Institutes of Health for building bioethical research infrastructure.

The successful candidate will provide research support for the VGN Bioinformatics Core, which assists faculty from across the state with sequencing, genomics, and proteomic mass spectrometry data analysis. Support activities include analysis of gene expression (microarray) data, providing input on the design of microarray experiments, coordinating research publications and providing basic training for microarray data analysis to VGN researchers on an as-needed basis. Contributions of the position is dependent upon external funding.

Requirements: M.S. in biological science or related field, Ph.D. preferred, or an equivalent combination of a doctorate and experience from which comparable knowledge and abilities can be acquired. Experience in applied bioinformatics as a research environment and analyzing microarray data is required. The ideal candidate will have training in statistics; high performance computing skills; experience in developing automated workflows; excellent communication and interpersonal skills; and the ability to work with undergraduates. Candidates must be either U.S. citizens or permanent residents.

To apply, please submit a cover letter, resume, Norwich application and three letters of reference via email to jobs@norwich.edu. Review of applications will begin immediately and continue until the position is filled. Information about the VGN may be found at www.vgn.edu/bioinformatics.

Norwich University is an Equal Opportunity Employer offering a comprehensive benefit package that includes medical, dental, group life and long-term disability insurance, flexible spending accounts for health and dependent care, retirement/savings plan, and tuition scholarships for eligible employees and their family members.



Job opportunities at the Hilton Burlington:
Banquet Food Server,
Line Cook, Bellperson,
Sales Manager, PM,
Front Office Supervisor,
Guest Service Agent,
Restaurant Servers/
Servers

Please apply online at
www.hilton.com.

Deli/Counter Help



Flexible hours. Please apply in person, with resume and three references. **WT Sandwich Co.,**
Salt Creek, Williston

Car Cleaners Needed!

Full or part time
\$10.50/hr.

Data Entry Positions!

Full or part time
\$12+/hr

Call **802-658-9140.**



better work, better life

SYSTEMS ADMINISTRATOR WASHINGTON WEST SUPERVISORY UNION

Washington West Supervisory Union (WWSU) is seeking a Systems Administrator. The Systems Administrator will manage, install, test, fully document, and maintain computer network and server systems, security hardware and software, mobile computing and all online applications, install, configure system documentation and a long-term technology plan for the NW, giving consideration to website, resources and the pace of technological change.

The Systems Administrator will also support 3 private Elementary Schools, 10 private Elementary Schools and 10 private High Schools. Successful applicants will have 12+ years professional work in and extensive knowledge of computer network server hardware, network hardware and software, and Windows/Linux. Preference will be given to applicants with experience in the education technology field.

Minimum qualifications include a bachelor's degree and relevant industry certification or equivalent, along with 5-6 years experience in the field. A complete job description can be found at www.schoolswwu.com.

Those who apply online at www.schoolswwu.com must include a cover letter, resume, copy of transcripts, and 2 current letters of reference.

Position open until filled

Washington West is an Equal Opportunity Employer

www.schoolswwu.org

MANAGER

COMMUNITY HEALTH CARE TEAM

Are you an experienced leader with a background in health care? Would you like to supervise, lead and develop a team of healthcare professionals? Do you have experience planning projects, managing a program and formulating and implementing team strategies to facilitate the achievement of goals? Applications are currently being accepted for a full time leadership position based at Porter Medical Center, focused on the goals of the Vermont Support of Health The Community Health team will work directly with patients, families and primary care providers in Addison County.

For more information on the goals of the Vermont Blueprint for Health please visit http://vhera.vermont.gov/blueprint_for_health

To apply, please visit www.portermedical.org to obtain an application, or email cover letter and resume to rdm@portermedical.org, or fax application materials to 802-388-6555. For more information please call Human Resources at Porter Medical Center at 802-388-4750.

Porter Medical Center, Inc.

Park Laborer

Colchester Parks & Rec
seasonal laborer until
11/30/11
\$11-\$12 per hour
40 hours per week
Apply by Sept. 19
Call 802-264-5645, or visit
www.colchestervt.gov/jobs



PHP/LAMP Web Developer

blushhousegroup

Boost your website and connect better with your clients with the help of "The Blush"

- PHP. Candidates should be a top-notch PHP developer familiar with the latest features in PHP 5.2.4 and 5.3.4
- MySQL. Candidates should have a robust understanding of complex application database architecture, including popular ORM's such as Propel and Doctrine
- Object Oriented Development / OOP Background - Ideal candidates should understand object oriented development and apply concepts to everything they do. Formal OOP background or experience preferred
- MVC framework experience, e.g. Zend or Symfony

This is not an entry position, we're looking for somebody who has 2+ years experience. Salary will be commensurate with experience. Benefits include health, IRA and profit sharing plan.

www.blushhousegroup.com

RN or LPN

Evening Supervisor
Monday through Friday

Long term care
experience preferred

Please call or email for
more information

Bechtold Senior Healthcare
41 Sun Farm Road
Burlington, VT 05401
802-803-6514
Sun Farm
b@bechtoldsenior.com
EOE

COMMUNITY INCLUSION FACILITATOR

CCS is seeking dynamic and energetic people to provide on-site inclusion supports to a variety of individuals with developmental disabilities. Work with a team of professionals assisting individuals to reach goals and achieve dreams. We are currently offering several part-time, fully benefited positions as well as a substitute position. Experience in the field of developmental disabilities is a plus, but not a requirement.

If you are interested in joining our diverse team, please submit a letter of interest and resume to Karen Cichonowicz at kcc@ccs.vt.org

Champion Community Services
512 Troy Avenue
Colchester, VT 05446
(802) 655-0511
EOE



CCS

Champion Community Services



Pepsi Bottling Ventures has
employment opportunities for:

**Customer Delivery
Specialist**

**Forklift Operator -
Warehouse**

Forklift Operator - Loader

Trainee

Please visit
www.pepsibottlingventures.com/careers to apply.

FROM ADDICTION TO RECOVERY

Our Primary Care Unit is seeking **Per Diem RN and LPN** staff available to work all shifts including evenings and nights

Explore opportunities to learn and grow professionally in the specialty area of addiction and co-occurring disorders. Excellent pay and benefits. Come grow with us.

Mail or fax resumes to:

**Maple Leaf Farm
10 Maple Leaf Road
Underhill, VT 05489**

802-899-2911 Fax 802-899-9965

email: info@mapleleaf.org



**NORWICH
UNIVERSITY**

OFFICE & PAYMENT PLAN COORDINATOR

Join our customer focused financial services team, assist in student account billing and payment processing. Coordinate customer services and perform daily cash-out. Answer and direct incoming telephone calls. Advise parents and students on student account matters and financial and procedures. Process student loan checks and other payments. Administer internal payment plan.

Requirements: High school diploma and one to two years' related experience including some cash handling or bookkeeping. Associate's degree preferred. Must have excellent customer service, communication, and interpersonal skills, ability to work in a fast paced office environment, strong attention to detail, and skill in computer entry.

Please submit a cover letter, resume and Norwich application to Payment Plan Coordinator Search, via email to jobs@norwich.edu.

Please visit our website: www.norwich.edu/jobs for further information and how to apply for this and other great jobs.

Norwich University is an Equal Opportunity Employer offering a comprehensive benefit package that includes medical, dental, group life and long-term disability insurance, flexible spending accounts, for health and dependent care, retirement savings plan, and tuition scholarships for eligible employees and their family members.



Still trying to figure out what to do with your life?

CVA is recruiting members for paid positions in the Neighbor to Neighbor AmeriCops program

Responsibilities

- Work with seniors
- Recruit volunteers
- Organize programs

Benefits include:

- Living allowance
- Education award
- Travel reimbursement
- Health care plan
- Training opportunities
- Flexible schedule

Term of Service:

- 11 months starting September 2011
- Full-time position available

You can make a difference in your own life and the lives of others in your community.

To learn more, call CVA at 1-800-642-5119 or visit www.americops.org.



a private, nonprofit United Way organization with a mission of helping people age with independence and dignity.

Offender Re-entry Housing Specialist

The Burlington Housing Authority is looking for a full-time Offender Re-entry Housing Specialist to assist those who are transitioning from the Vermont Department of Corrections prison system to Chittenden County communities. The specialist will be responsible for working with the VT Department of Corrections and local landlords to secure apartments for women coming out of prison. This position will also work with community service providers to ensure that participants have the necessary tools to succeed in the community.

The ideal candidate will have a college degree in Human Services or a related field with strong knowledge of social services networks, effective verbal and written communication skills, strong ability to negotiate with landlords and other social service providers, experience advocating for various populations and basic computer skills.

Competitive salary with excellent benefits. Resumes will be accepted until the position is filled.

Please send resume and cover letter with salary requirements to:

Nancy Howell, Director of Resident Services
Burlington Housing Authority
65 Main Street
Burlington, Vermont 05401
nhowell@burlingtonhousing.org



BWA is an equal Opportunity Employer

Kennel Help

Day Training kennel looking for 2 FT and 10 part time help. 6-7 hrs daily and pet skills a must! Must be willing to work weekends and holidays. Serious applicants only. Please no employment. Call us at 330-330 for an interview.

Records Clerk (19 hrs/wk)

Town of Colchester

The Department of Planning & Zoning seeks a highly motivated self-starter to join our team. The successful applicant will have previous experience with electronic records systems or similar database management. Previous experience with or knowledge of zoning preferred.

Send cover letter & resume to: Human Resources, PO Box 55, Colchester, VT 05445 by September 25 2011.

For more information, visit: www.colchester.vt.gov

Clinical Coordinator

The Clinical Coordinator applies clinical expertise in support of the Director of Nursing and nursing staff to ensure a high-quality health services experience for our residents. S/he provides leadership, daily supervisory oversight and clinical monitoring for staff of all levels in a manner that supports our resident centered philosophy of care.

Qualified candidates are licensed registered nurses in the state of Vermont with at least two years of supervisory experience in a clinical setting. In addition, they will have demonstrated experience working with geriatrics in a skilled nursing setting.

If you have high standards of service and a desire to lead, please email hr@wakeRobin.com, or fax your resume with cover letter to: HR, (802) 264-5146



MAPLE LEAF FARM ASSOCIATES, INC.,
an inpatient substance abuse program for the following position open:

Overnight Awake Staff

Full-time position with benefits available in the residential unit. Two to three years' experience in accuracy or facility oversight. Knowledge of addictions a plus.

The ability to work cooperatively within a clinical team is a must. For more information regarding our program and available employment opportunities, please visit our website: www.mapleleaf.org



Mail, fax or email resumes to:
Maple Leaf Farm Associates, Inc.,
18 Maple Leaf Rd., Underhill, VT 05488
Phone: 802-899-2911 Fax: 802-899-3477
Email: info@mapleleaf.org
A UNITED WAY MEMBER AGENCY

MULTIPLE POSITIONS AT BURLINGTON KIDS

Selected educators and childcare professionals needed to work in dynamic after school programs at all of Burlington's elementary schools. If you're creative, personable and dedicated to helping students of all backgrounds learn and explore, we want you to join our team. Specific positions include:

Core Staff members (usually work with students two days per week from the end of school until 5:30 on days that school is in session. Core staff members lead games and activities for students of all ages)

ELL Teachers provide structured academic support for students in all subject areas, including homework help for 90 minutes each afternoon.

One-on-One Assistants provide support for individual students with special needs during the after school program.

To apply, please send a cover letter and a current resume to: Kelly Jones, Office of Expanded Learning Opportunities, at kjones@burlingtonkids.org



www.cerfemergency.org
CERF+ Emergency Relief Fund
Artists' Emergency Resources

Bookkeeper / Office Manager

SEARCH REQUESTED

CERF+ (CERF Emergency Relief Fund + Artists' Emergency Resources), a national artists' service organization located in Montpelier, VT, seeks a dynamic Bookkeeper/Office Manager to operate in active office of six. This organized professional will manage the office, provide administrative support to other staff, and do bookkeeping.

Qualified applicants should possess strong organizational, planning and administrative skills. The applicant should be self-motivated and detail-oriented. Strong oral and written communication skills are required, as is knowledge of and interest in bookkeeping, interest in craft and art in plus. Knowledge of Access data base, MS Office Suite and QuickBooks is a must. Salary is competitive and commensurate with experience. Excellent benefits package. Detailed job description available by request at info@cerfemergency.org or 802-225-2386.

The position will be open until filled.

Please send resume, letter of interest, and the names, addresses and phone numbers of three references to:

Director of Administrative, CERF+, PO Box 818,
Montpelier, VT 05601
www.cerfemergency.org

100

Editor Online Digital Content

Get Educated.com is the trusted consumer's guide to accredited online education. We are dedicated to the mission of helping adults learners get educated about the best online colleges.

As our Online Editor you will hold full responsibility for developing an editorial calendar designed to teach consumers how to compare online education providers for cost and credibility. You will analyze data to create consumer top pick lists, widgets, press releases, and buyer's guides.

Requirements

Must be familiar with Joomla, CSS, HTML. Must have an eye for detail, the ability to abstract, aggregate, synthesize and map big ideas across digital platforms. Preference to those who can work in Burlington office. Telecommuters with three years' experience and top references may be eligible for this position or related contract/freelance projects.

Education

Bachelor's with 3.5 GPA and three years as editor or lead journalist for a consumer or personal finance website.

Apply

Send cover letter, resume and current salary to jobs@geteducated.com, or fax to: 802-899-1575. Tell us why this is the job for you!

Get
Educated.com

Web Developer / PHP Programmer

Join our staff team and help develop and maintain CMS sites for great clients! Part time, long-term position. Learn more: www.ecopixel.com/jobs

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Windsor House Hospitality Group

Servers
Banquet Server
Prep Cook
Dishwasher
Line Cook
Hosts

The Windsor House Hospitality Group
1875 Williston Road
South Burlington, VT 05403
info@windsorhousegroup.com
Tel: 802-521-0648
EOE

VERMONT TECHNICAL COLLEGE

Technology Driven – Results Proven

A dynamic and professional environment, Vermont Technical College offers a career/education benefits package including tuition reimbursement for ongoing full-time positions. We are currently seeking candidates for the following staff vacancy:



Project Manager for Green Training/Center for Sustainable Practices (CSP)

This full-time position located in the Rutland/Center campus will develop an annual schedule of training offerings, work with a contractor to recruit those trainings (e.g. New England/Northeast marketplaces) and identify emerging market opportunities. Duties include but are not limited to: identify, build, schedule and market green training programs; identify and hire trainers; identify viable training locations; negotiate with equipment and service providers. Develop present and evaluate both general and specific need training. Manage training budget.

QUALIFICATIONS: Bachelor's degree, majoring in design plus 4-6 years of relevant professional level experience in the local field of employee training, human services or education, including manager in a formal employer or client development program. Project management experience is desirable. Ability to manage multiple priorities simultaneously necessary. Strong budget management skills. Strong public speaking and customer service skills. Interest and involvement in issues related to sustainability and the green economy desired. Duties are performed in a variety of settings, including standard office, classroom, facilities of a resource provider or even as an on-the-go setting. Irregular hours and occasional weekend work may be required. Considerable and available travel both in and out of state is required for which a private means of transportation must be available. Valid Vermont driver's license required.

Applications accepted until September 22, 2011

TO APPLY: please submit a Vermont Tech employment application, resume and cover letter to Vermont Technical College, Human Resources Office, 170 Main Street, Rutland/Center VT 05601. Employment application is available on the VTC website www.vtc.edu. All full-time positions are subject to a background check and criminal background check. Any offer of employment is contingent upon the satisfactory results of this check.

Vermont Technical College is an Equal Opportunity Employer

Marketing Coordinator

Adaptive Publishing, a leading independent academic publisher, is seeking a Marketing Coordinator in our Burlington office.

The Marketing Coordinator responsibilities include, but are not limited to: preparing and managing promotional plans for assigned publications; creating printed and electronic marketing materials and overseeing distribution to relevant markets; providing input into e-Marketing activities and website; coordinating information to key customers; bookstores and libraries; research; job marketing efforts; offering support to authors and key contacts; representing Adaptive Publishing at academic book fairs and conferences in the US and Canada.

Qualifications and experience:

- The candidate must have excellent writing, verbal, and copywriting skills.
- Graphic design experience and application of InDesign and Photoshop are required.
- The successful candidate will have a bachelor's degree and at least 2 years' experience in the publishing industry or marketing related field.

Adaptive offers an excellent benefits package and a great working environment. Applications will be accepted until Friday September 16th.

To apply, please send a cover letter, resume and salary requirements to:
Human Resources, Adaptive Publishing Company
Email: marketing@adaptive.com

Adaptive is an Equal Opportunity Employer M/F/D/V

ASHGATE

www.ashgate.com



Communications Manager - Montpelier, VT

The Vermont Statewide Communications (SC) is seeking a talented individual with outstanding writing and design skills to promote positive perceptions of our mission, accomplishments and projects. We're looking for a Communications Manager to find our communications and marketing strategy through the creative use of print, visual and electronic media. This is mostly a full time opportunity but we will consider 30-32 hours/week for the right candidate. SC is a leader in environmental and community development programs throughout the US and internationally. We offer a flexible, dynamic work environment, competitive pay and excellent benefits. For complete job details and application instructions, go to www.sevendaysvt.com, see #543618



Mountain Lake Services

Clinical Therapist

Seeking experienced and/or emerging professionals to work in a dynamic organization supporting well-being in children, adolescents, and developmental disabilities. Also, we are seeking individuals and groups counseling, conducting cognitive-behavioral, professional assessments, and providing staff training and/or supervision. Excellent very generous and/or and various compensation/benefits/retirement.

Experience in the field of intellectual and/or developmental disabilities with specialty in learning disabilities preferred. Master's degree in psychology, social work or related field required. Competitive salary commensurate with education and experience and excellent. Geographic coverage area.

Apply to Human Resources Office, Mountain Lake Services
10 St. Albans Place, Port Ritzing, NY 12994
www.mountainlakeservices.org

Star Line Nursing Center
NORTH FARMINGTON, VT

Full time Enrichment Coordinator

Dynamic and energetic individual for full time position. Responsibilities include planning and facilitating enrichment activities for long-term care population. Good writing skills and ability to work with people required. Human services background or LHA license desirable.

Hours: Mon-Fri, 11 a.m.-5:00 p.m., and every third weekend from 8 a.m. to 4:30 p.m. only.

Please apply to Colleen McLaughlin, ACS, Recruitment Services Director, Star Line Nursing Center, 60 Star Farm Rd., Burlington, VT 05406

Moving Professionals WANTED

Applicants must have the highest level of customer service and work well in a team atmosphere. Valid Vermont driver's license required, previous experience is not required, we will teach the right applicant! Competitive wages, please call 800-255-6245 or email Jenaiden@starlinevt.com.

Northeastern Family Institute

NFI-St. Albans is seeking its next REGIONAL COORDINATOR

The Regional Coordinator oversees programs in Franklin County that provide Wraparound Post-Adoption Juvenile Justice, Services Coordination and other services to children, youth and families.

This position works closely with DCF local social service/mental health providers, and other stakeholders. It requires broad knowledge and understanding of Vermont's human service delivery system, a strong commitment to service, and demonstrated program development, leadership and management skills.

Responsibilities include fiscal, administrative and clinical oversight. A master's degree in social work or related field is required with license preferred. If interested, email resume and cover letter to Amy-Whittemore, at AmyWhittemore@nfi.org.

WWW.NFI.ORG

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twitter.com/SevenDaysJobs

NEW ENGLAND TRANSPORTATION CONSORTIUM COORDINATOR
UNIVERSITY OF VERMONT TRC - #0040049

The New England Transportation Consortium (NETC) Coordinator fulfills the administrative needs of NETC's Policy, Advisory, and Technical Committee, carries out all the responsibilities for administrative management of NETC, provides research grant management services for the State of Vermont, oversees and administers Research Projects, including but not limited to the interchange of NETC funds and grant assignment deliverables between NETC, the University, and the University's sub-grantees, and reports to the State as required.

Master's degree in a related field and two to three years' related experience encouraged. Extensive knowledge of transportation research and research grant administration encouraged. The University is especially interested in candidates who can contribute to the diversity and excellence of the institution. Applicants are encouraged to include in their cover letter information about how they will further this goal.

For further information on Req. #0040049, or to apply with electronic application, resume, cover letter, and a list of references with contact information, visit our website at: www.unvpjobs.com or www.uvm.edu/hrc
Tel: 802.656.1312

NEW ENGLAND TRANSPORTATION CONSORTIUM PROGRAM

SPECIALIST - UNIVERSITY OF VERMONT TRC - #0040076

The New England Transportation Consortium (NETC) Program Specialist will coordinate operational and administrative processes and activities and plan events and conferences in support of the TRC's complex multi-state, multi-institution research program. Provide support for financial and programmatic activities to include, create and maintain related databases/spreadsheets, records, documents, and resources and monitor related processes, reporting, events and programs.

Bachelor's degree and one to three years experience required. The University is especially interested in candidates who can contribute to the diversity and excellence of the institution. Applicants are encouraged to include in their cover letter information about how they will further this goal.

For further information on Req. #0040076, or to apply with electronic application, resume, cover letter, and a list of references with contact information, visit our website at: www.unvpjobs.com or www.uvm.edu/hrc
Tel: 802.656.1312

NOW AVAILABLE!

Pick up the 2011-12 edition of 7 Nights today!

New magazine includes 850+ restaurants, select breweries, wineries and cheesemakers, plus dining destinations outside Vermont. Available now for FREE at 1000+ locations.



Eat your heart out, Vermont!



The best food and restaurant coverage in Vermont is served up every day by... **SEVEN DAYS**
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Whet your appetite with food features, news and reviews every week in our free newspaper. Food writers Corin Hirsch and Alice Levitt fill the award-winning, six-page section.



The SEVEN DAYS Guide to Vermont
Restaurants & Bars

Tell us about your eating adventures on 7 Nights: our constantly updated, searchable database of Vermont restaurants. Browse customer comments, ratings, coupons and map directions.



When you review restaurants online, you become a member of our Bite Club. You'll receive a weekly email newsletter with special offers, invitations to exclusive tastings and our fun weekly poll. There's a sneak peek of food stories from the upcoming Seven Days, too.

The State of Vermont
For the people. For the land. For the possibilities.

**PSYCHIATRIC NURSES—RNs
PSYCHIATRIC TECHNICIANS—Temporary**
Department of Mental Health,
Vermont State Hospital

Help us enhance our patient care environment. RNs are needed to increase our staff to patient ratios. Opportunities with excellent pay and benefits! Shift work/study means, call for more information. No previous RN or Psychiatric Nurse II—Salary Range \$37.00 to \$50.56 per hour. Psychiatric Technicians—Temporary opportunity at entry level to gain our entry-level salary. Prior RNs do not need to work under supervision at times. Benefits not available to temporary employees. There is potential to become a permanent staffed employee. Training and career advancement opportunities available. Salary \$14.65/hour, second and third shift and shift with shift differential.

For more information, call 802.248.5122, Waterbury Application accepted online only through State of Vermont website: APPLICATIONS ONLINE: Open until filled

THE STATE OF VERMONT • AN EQUAL OPPORTUNITY EMPLOYER

VERMONT

pcc
PHYSICIAN'S COMPUTER COMPANY

When people visit our Champlain Mall office, they almost always tell us "I wish I could work in a place like this!" Perhaps you can share the friendly casual, hardworking, customer-focused environment offered by our 45 employee company.

PCC has been designing, developing, and supporting our patients' specific practice management software for the last 28 years. We recently launched a new clinical product and are expanding our team to accommodate increased demand for this software.

Software Solutions Specialist

Want to join the booming health care IT industry? PCC is looking for energetic, hardworking individuals who understand the meaning of customer care to join our Software Solutions Team. Enjoy helping our pediatric practice clients build their Practice Management and EHR software skills and confidence while working as part of a dedicated customer-oriented team. Interest in a career that features solving challenging problems, learning, and travel is a must. Your experience in health care technology desired but not required. Please note that this is an entry-level position.

To learn more about PCC and how to apply for these positions visit our website at www.pcc.com/careers. The deadline for submitting your application is September 30.

No phone calls, please.

**STOVE
INSTALLER**

Stove installer needed as
William. Job requires heavy
lifting, holder skills, crew tools
and valid Vermont driver's
license. Must be strong, reliable
and cooperative. Will train the
right person. Good salary and
benefits, commensurate
with experience.

Call (802) 876-5525
or apply at:
Steve and Pegi Wicks,
Rte 2A, 1757 Java Rd.,
William, VT 05697
or email stove@stoveinstallers.com

Hackathon winner
Development Associate

PI/PT opening to start with great
training, coaching, data analysis
skills & events. Must have excellent
writing, computer, organization &
communication skills, ability to
multi task, work independently at
our paid office. BA/BS required.
Apply online at mywebgrocer.com

**Administrative
Assistant
(PTE)**

Town of Colchester

The Department of Planning
& Zoning seeks a highly
motivated self-starter to join
our team. This successful
applicant will have well-honed
skills in dealing with the general
public in a courteous capacity.
Previous experience with
or knowledge of zoning
preferred.

Send cover letter & resume
to Human Resources, PO Box
88, Colchester, VT 05445 by
September 28, 2014.

For more information, visit
www.colchester.vt.gov

**VT
Hackathon**
Be us on sight! We'll reward you for the morning

(You + Caffeine + 24 hours = \$10,000)

Create something that makes us go
"AMAZABALLS!"

- Starts Sept. 16, 6PM @ Champlain Mill
20 Winslow Falls Way, Winslow
 - Limited Registration, sign up here:
mywebgrocer.com/vt-hackathon
- Get Event News with Facebook and Twitter!
[@VTHack](http://facebook.com/VermontHackathon)

MYWEBGROCER

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SEVEN DAYS
sevendaysvt.com

**MEDICAL/SURGICAL UNIT
REGISTERED NURSES**

Porter Medical Center, a 25-bed community hospital located
in Middlebury, is seeking part-time Medical/Surgical Unit
Registered Nurses to join our Nursing Team. The successful
candidates will work 10 hours per two week pay period. New
graduate RNs are encouraged to apply.

We offer a very competitive base salary and benefits package.
We also offer you the opportunity to join a hospital in a
picturesque setting with a low staff vacancy rate and a collegial
staff that prides itself on delivering outstanding care to the
patients we serve. If you are interested in joining our team,
contact David Pollex, Human Resources Manager,
802-386-4867, or by email dhp@portermedical.org.
For more information on Porter Hospital, please visit our
website at www.portermedical.org.

Porter Medical Center, Inc.

**PAYROLL CLERK – PART TIME**

Addison County Home Health & Hospice, Inc. is looking for an experienced individual to fill this newly created position. The position reports in to human resources and is scheduled for 15-20 hours per week, Monday-Thursday. The actual hours for these days are negotiable.

The Payroll Clerk will have current experience processing payroll for a mid-size organization. Responsibilities include data entry of time sheets, maintaining payroll records in both written and electronic form, maintaining payroll information, file and records for the purpose of audit trails, researching discrepancies of payroll data, and processing bi-weekly payroll in conjunction with the agency's pay agent PayData.

Qualified candidates must possess a minimum of two years of direct payroll experience, knowledge of Access database, state and federal wage and hour law, payroll taxes, and payroll audit procedures, payroll reports and prior experience using PayData's Inclusion payroll system would be a plus!

Please send your resume to

employment@addhhs.org

or directly to

ACHHH, P.O. Box 754, Middlebury, VT 05753



WHEN is a growing social-service agency in Burlington providing comprehensive services to victims of domestic violence and abuse, is seeking a full-time

GRANTS MANAGER.

You must be experienced in researching, writing and managing large and complex government grants as well as private and corporate foundations. Visit us on the web for more information. **WHEN** is an equal opportunity employer.

No phone calls, please.

Electronic submission

preferred to

janev@when.org.

Part-Time Office Manager

Immediate part-time opening (approx. 16 hours/week) for a small and dynamic nonprofit. Seeking a highly motivated individual with superior time management and multitasking skills.

This individual will handle all aspects of running a small office, including database management, general task support and other tasks as assigned. Must be computer savvy and proficient with all Microsoft Office products. Must be good with people, detail oriented and self-motivated. The right candidate will be flexible and able to work well with other staff, dedicated and hardworking personnel. Salary commensurate with experience.

Interested individuals please send resume and letter of interest to meg@hansp@gmail.com



Vermont Public Interest Research Group

DEVELOPMENT ASSOCIATE

fundraising extraordinaire: Compelling writer and storyteller fascinated by marketing analytics. Cultivator of strong relationships. Detail oriented project manager. Passionate defender of the public interest. If these describe you, then maybe you're who we're looking for!

VPIRG is looking for a mission-driven individual with strong fundraising, relationship building and writing skills to serve as our Development Associate. The right candidate understands member-based advocacy organizations and organizes strategies how to generate support for our work. The Associate will coordinate direct mail, phone and online giving campaigns, major donor drives, donor prospecting and cultivation, and other member communications and cultivation activities.

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To learn more about PCC and how to apply for this position, visit our website at www.pcc.com/careers. The deadline for submitting your application is September 23.

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LAMOILLE COMMUNITY CONNECTIONS is a designated provider of developmental and mental health services, now celebrating 40 years of service to the Lamoille County community. We currently have the following opportunities available:

Emergency Services

Lamoille Community Connections has an immediate full-time opening for our Emergency Services team. The Emergency Services team provides crisis evaluation and intervention in Lamoille County. The primary responsibilities include screening, intake and coordination of services for residents of Lamoille County. A bachelor's degree is required with a minimum of 1-2 years experience working with individuals who suffer from mental illness, substance abuse and/or serious emotional disorders. The ideal candidate will be flexible in scheduling and able to work various shifts.

Facilities Manager

LCC is seeking a qualified individual to become the Facilities Manager for our organization. This position will assume the responsibility of overseeing the optimal functioning of building systems including mechanical, electrical and plumbing. This position is responsible for the maintenance of buildings and grounds. The Facilities Manager will supervise contractors for projects including electrical and plumbing. The qualified individual will only use experience and judgment to accomplish goals. The Facilities Manager must be familiar with a variety of concepts, practices and procedures. The Facilities Manager will perform a variety of tasks. A wide variety of creativity and initiative is required.

CRT Support Staff

Lamoille Community Connections' CRT Program needs Support Staff to provide 1:1 services to adult consumers in the community. Primary responsibilities include transportation and support to local physicians and dentists, assistance with shopping and integration into the community. This is a part-time position, as needed/when available. Experience working with adults with mental illness helpful. Background check and valid driver's license needed.

Substitute Residential Position

Lamoille Community Connections has an immediate opening for an on-call substitute position in our group home which is located in Johnsonville, VT. This position works as part of our team to maintain a caring and therapeutic environment for our residents. Responsibilities include implementation of treatment plans, documentation to meet standards for licensing and funding. Flexibility in scheduling is required.

Access Case Manager

Lamoille Community Connections' Children, Youth and Family program is seeking to fill the position of Access Case Manager. The Access Case Manager provides coordinated services for children and adolescents who have emotional, behavioral challenges. These children have significant issues to contend with in their home, school and community. The Access Case manager will provide proactive crisis planning/consultation intervention/solving and treatment planning in a home, school or community setting. The ability to work a flexible schedule depending on family needs is required. Bachelor's degree required.

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Director of Human Resources, LCC, 72 Harrel St.,
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or email to james@lamoille.org.

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Dinner Is the Show

wants to keep things light for a crowd that may not actually be theatergoers. "I try to shy away from making a spectacle," he says. Recent shows have included the 2004 regional theater premiere of Steve Martin's period comedy *The Undiscovered Country*. Last year, the dinner theater infused some of its more conservative regular customers by building its scenes around *Our Town*, a wedding, a humorous dramatization of a couple's riotous to the wedding marriage of their gay son.

With only one show a season, Rabine has to pick carefully by the bowls of laughter and care of satisfaction from the audience. It's an apt one for a post-meal performance, too. Food is a central theme in the play which focuses on an overwrought

Reverend. His dual hyphenated named Mauraen Mulligan and her search for love, her career, Joseph's search, when we first meet in the basement of his Renaissance restaurant, is a chef-comeet, and more than a little place-unity plump himself.

Mauraen takes some time to reach the realization that she must have to love herself before allowing Joseph into her life and her food-focused journey is at times laugh-out-loud funny. It has Mauraen open up to Joseph about having to work late the day by a past love, she admits that the best her entire wedding cake and use it herself in grief. "Was it a good cake?" asks her date.

"Yeah," she responds. "And I ate it, too! Myself. All of it. From a bakery in Renaissance, as a matter of fact. Mauraen."

"Mauraen's a know Mauraen's Mauraen been a great cake," he agrees excitedly. After the last act ends — with Mauraen's intimate issues causing her to cheat Joseph — the lights go up, and the stage manager performs an unusual act: Mauraen, she takes the stage and serves food wrappers across the prop coaches and waiters, making Mauraen's domestic look like a career move since her by a karaoke.

The centrally positioned, unattended stage goes enhances the uncommon trait of exploring career designer Anthony Krivitsky's handwork at close range, as if we're snapping in Mauraen's home. The dinner theater's refrigerator is decorated with Joseph's mugs, as well as photos of her smiling sister and brother-in-law, supporting characters Shelia and Square Whining. Her mother even is in last repair after years of abuse. The spoils of her cooking include empty pizza and doughnut boxes, along with a less expected container of Goya yellow rice.

The play's final scene turns into a cleaning-door scene, as Shelia and Joseph both insist Mauraen has begun carrying on with Square. All the while, Mauraen waits for a delivery of four overcooked bags of food from Lucky Dragon Chinese Restaurant.

In the final moments of the show, Joseph and Mauraen share their first kiss, to sighs and applause from the house. The audience has clearly been transported and is rooting for the normal, mostly funny part, brought to vivid life by Emily Mauraen and Stephen Mauraen.

Before both big-city pros. Some might worry that the days are numbered for such an afternoon of eating and entertainment, but Rabine sees his medium as a living entity. "I wouldn't be here if I wasn't sure it had a future," he says. "I think there's a real future for what we are doing as compared to other professional theaters."

Maybe Rabine's got the right idea. Combining expanding foodie culture with the performing arts could be just what traditional theater needs to survive. ☐



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A Treasury of Tastes

Taste Test: Amuse at the Essex Culinary Resort & Spa

BY CORIN HIRSCH



Until last week, I couldn't recall the last time a dish made me feel as though I had stumbled on something new.

This happened to me at Amuse, the month-old eatery at the Essex, Vermont's Culinary Resort & Spa. On my plate was pork belly, two triangles of which were seared until their edges were water-crisp, their insides a melted mass of salty fat. Garnished, pork belly is easy to love, but when it's served with charred-thick chilled cubes of juicy watermelon, weeds and a fan of tiny, seared-to-soft sauce drops, well, you might wonder, too. I wanted another serving almost as soon as I was finished.

Other food frontiers awaited as, though. Almost every dish from Amuse's à la carte menu is, as the name suggests, a play of color, flavor and texture; layered and something in its freshness. The small and the unusual mingle in almost every dish. Ever eaten punky rock or pickled onion rings? No neither.

Two kitchens operate in tandem at the Essex. The larger, out-of-sight one is headed by executive chef Shawn Colley, the former chef at Straggles Herb & Cattle. (A few weeks ago, he picked up the honor of Top Chef of the Champlain Valley.) Colley and crew pick veggies and herbs from their kitchen garden and gather more produce from local farms, some of which are listed on a chalkboard in the dining room. Then the team wields the tools and techniques of molecular gastronomy — an antigridle and sous-vide machine among them — to create tiny masterpieces. Dine in can order à la carte or from a tasting menu offered at three scallops per night.

The second kitchen, in front of the dining room, is open and faces a marble counter. Here, chef de partie Jean-Luc Miosson whips up the dishes in tasting menus ranging from six to nine courses.

Dark wood floors, sepiu photographs and teardrop-shaped lamps lead the dining room an urbane, elegant feel. Nothing

distracts from the plates, where the real art happens.

Each meal begins with a complimentary shared trio of amuse-bouches — a lobster, a solid and a liquid — both on a second serve. One night, the chef whipped up an airy peach amuse with hints of nutmeg, a more-British mule with champagne and peach pulp, served in a shot glass, and a spoonful of pungent peach salsa with red onions and herbs. Another night, apples provided a gentle Pink Lady apple foam, a spicy-cinnamon apple cider, and a sharp, herbbed apple slaw. These offerings make for a sweet and welcoming touch, but they are not the main reason to visit.

Roams and meadows and parties abound, though at certain times the light is so dim that it's hard to see the food clearly. The anti-griddle — a flat surface at minus 30 degrees Fahrenheit that can quickly freeze sauces and purées — ensures that chilled sauces appear often, too, such as the antigridled slices of watermelon

that accompanied that voluptuous pork belly (BQ). The method doesn't always work perfectly, though. For instance, a chilled herb-onion-tomato soup (BQ) comes in a pitcher, which a server pours over a mound of pork ribs and fries. Whether the latter met the integrals in secret, but it didn't mingle easily with the fresh tasting soup. As a result, bits of onion-fries floated around the bowl like tiny pearls.

Mostly, though, the savory dishes at Amuse are tasty adventures. A trio of raw oyster shooters (BQ) arrived topped with, respectively, a clementine emulsion, pickled eggplant and a tart yuzu foam. Each bite brought a tiny tale of aromatic and herbs or acid.



SERIOUS FOODIES WOULD DO WELL TO PARK THEIR BUMS AT THE CHEF'S TABLE, WHERE MATEACI WILL SPIN A LAMOUROUS MEAL USING WHATEVER IS FRESHEST.

Portions at Amuse can be small. The tender, almost ethereal rabbit paochi (BQ), rabbit from Glover's Vermont Rabbitry)—with earthy truffles, browned butter and thyme—was no larger than a fist.

More filling, if less delicate, was sliced buffalo wings (BQ), which came with an earthy blackberry sauce spooned alongside. My steak was just the wrong size of rare, and so was a nice tough, but the flat round of creamy, rich, browned potato rounds was crush-worthy.

Serious foodies would do well to park their butts at the chef's table, where Mateaci will spin a languorous meal using whatever is freshest. On the night I visited, he served velvet yam overbeats, then served them atop a tangy caramelized red onion, silvered, sharp apples, and peppery arugula, all of it doused with crushed hazelnuts and drizzled with honey.

Later, then spooned cream-fried omelette a bowl of creamy, bright-green and

peppery maitreese soup and used a wooden stick to press up the surface. He steamed scallops and balanced them atop a flash-chopped potato, securing parley root (from the garden out back) along the side to ground the briny, salty flavors. Mateaci closed maitreese, smart beans (also from Amuse's garden) went to a pungent, post-chicken emulsion. Last up was a juicy, peppery prime rib nestled against creamy roasted chive potatoes and draped with an almost caviar-like port sauce. This is where the pulled cream rings made an appearance, promising (at least) pockets of real with each bite.

Deserts at Amuse are imaginative, but not as showstopping as their savory counterparts. A deceptively petite round of lemon chocolate covers a powerful citrus punch, while its ginger-maple crust, blueberries, whipped cream and sprig of thyme create a symphony of intriguing flavors. Yet the chocolate itself was too cold throughout, as if it had come straight from the fridge. Was this the integrals at work again? I wasn't sure, but would have preferred it only slightly chilled.

Mateaci's desert course was simple, short, snappy, and fresh. Maple-baked foam, meringue, sprinkled with crushed nuts. It was cooling and comforting, but nowhere near as impressive as what preceded it.

Adventurous wine drinkers may be underwhelmed by the unimpressive glass list (which includes the prestigious Kendall-Jackson Chardonnay). For more interesting choices, go for a bottle from the cellar. Be sure to ask for the tavern drinks menu, as well (we weren't given one on the first visit), which lists the craft beers available. If you're in the mood for booze, try a tangy maple-Michigan mead with Spelling Vermont Maple Lager and Crown Royal, with two cheerful cherries at the bottom.

There's so much I still want to try at Amuse again: pistachio made with grilled peaches; squid-ink pasta with rich shrimp and preserved lemon cream; a punchy plate with Lucy Lady Farm cheese, pork rillettes, chicken liver sausage and sautéed. And, of course, whatever new creations Mateaci does next.

At \$55 for the four-in-one-course tasting menu and \$75 for the six-in-one-course, with entrees at the \$35 to \$45 range, Amuse isn't an everyday place for most Vermonters, including me. But it's worth sacking away your quarters for that really special dinner. D

6 AMUSE is the name. Culinary Resort & Spa, 701 So. Main St., Montpelier, VT 05602. (802) 223-1400. amuse.vt.com



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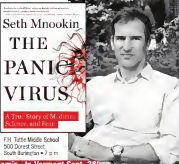
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fast-food restaurants, and other businesses. The program brings neighbors together at an informational event a thing to help the city economically and not totally alienate. Representatives by Terri Graham and the Mayor. College of the Siskiyewes.

MARCTOP LTD. (listed) like P&H seems to be buying most top of Kite Group and the Henry Samuel Plunkett, close tied to Alan Edwards and the other's documentary Catherine's A to Z Center 31, February 1, 2000 p. 10 & 3, 2000 p. 10-11 info. see above.

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COOKING WITH LISA Lisa Rose shares "The Truth About Olive Oil" for cooking a small-scale farmer olive oil operation with a covered hot-plate, sharing its cooking uses and health benefits, and introducing local information. *Alanya Mountain Co-Op*, Montecito, 513-363 p.m. / \$10 / \$20; patrick@info.2008.0808@aol.com

SOUTH HEND FARMERS MARKET Foodies take advantage of fresh from the farm fare and other local goods. St. Road of Leno-Claire South Hwy. 4.7 mi. Free info: 339-3090.

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WEP & WINE. Food, wine and backseats to arrive up every tip at this leading event, 154 The Loft, Burlington, 8-11 p.m. QRcodeholders were awarded winners. Info: 333-8855

SOON FOOD... FEEL BETTER. For those taking cancer pills or chemo, our new *Chemo Food* cookbook is the perfect companion. It's full of recipes that are easy to make and taste great. www.ChemoFood.com

SEPT. 15 & 19 | THEATER

More interested in his next helping of burgers and nachos than the task at hand, an errand boy with an active appetite unwittingly goes home into a life-or-death situation in *One Man, Two Governments*. In order to pad out his budget – and his gut – hapless protagonist Francis Henshoff finds himself working for not one but two small-time “governors” (aka gangsters) in Los Angeles’ Thomas’ latest hit comedy, penned by Richard Buxa (aka, not that Mr. Buxa). We add out content, but if you’re hungry for more, head to a local broadcast screening to follow the sight, gags, chase scenes and character antics as Henshoff desperately tries to keep his bosses satiated.

Thursday September 18 and Monday September 19, 7 p.m., at Columbus Arts Center in St. Johnsbury \$16-22. Info: 745-2500. columbusarts.org
 Thursday September 18, 7 p.m., at Lowe Academic Highline Center, Dartmouth College in Hanover, N.H. \$10-22. Info: 603-846-2432. nap.dartmouth.edu
 Thursday September 18, 7 p.m., at Town Hall Theater in Middlebury \$12-27. Info: 802-949-2100. townhalltheatre.com

Source: *Author's calculations*.

Northern Exposure

From folk dancing to fairs and belly dancing to the blues, the packed lineup at North Red Studio Arts grand opening is a forebode of the excellent performances and future programming. The 1700 square foot spot at 254 North Wisconsin Avenue, arguably the Old North Side's most happening address, opens its doors on **Saturday, September 16** — yes, it — hosts of entertainment serve as a "sample" of the music, dance and neighborhood events on the horizon, with guitarist April Warren. With *Remains* dancing at 12:00 p.m., an ethnic foods dinner from 3 to 5 p.m., luncheon by the House of LaMay at 11 p.m. and countless acts in between, you may want to clear your schedule.

RIBBON CUTTING & GRAND OPENING

Saturday September 16 10 a.m. to midnight, at North Red Studio Arts in Burlington. Free, cash bar starting at 8 p.m. **Info: 855-9333** nrsa.org

PHOTO BY NORTON FOR NRS

Exposure with Felix "Yan" Henderson

SEPT. 17 | ETC.

Beg to Differ

Theater comes with a side of activism to underscore the theme of diversity at this year's Wisconsin Culture Hop. Via Vermont's Awareness Theater Company makes a standout performance with *"Living the Good Life in Vermont"*, a half-hour play by adults with and without disabilities. In its real-life scenarios, a refugee family turns to the Vermont Center for Game Victim Services' New Neighbor Victim Outreach Program after a robbery. In addition to educating new Americans about available services — through French, Vietnamese and Nepalese interpreters, no less — "It's really cool to have people with disabilities extending themselves out to other cultures," notes director Emily Anderson. True that.

WINDOSKI CULTURE HOP

Friday September 15, 8:30 to 6 p.m., at 650 Selwyn Community Center in Winooski. "Living the Good Life in Vermont" 4 p.m. Free. Info: 833-8333 info@windoski.com

SEPT. 16 | FAIRS & FESTIVALS

Shot in the Dark

The title of *Spatter Pattern*, or *How I Got Away With It* hints at grisly content. While Neal Kelly's psychological drama does have Hitchcockian overtones, it sidesteps the gore to study the strangely empathetic relationship between a murder suspect and a screenwriter who's recently lost a lover. This production and *Terminator*, a double bill of short plays about betrayal by Steven Dylkes, comes from Middlebury College affiliates PTO/NOY — an off-theory force known for dark theses and compelling interpretations. Professional actors and Middlebury students form a collaborative cast that's as rare as the troupe's almost subject matter.

TERRITORIES

Thursday September 15 and Saturday September 17 8 p.m., at Seiler Studio Theatre, Mahoney Center for the Arts, Middlebury College. Postperformance discussion on Thursday. 20th anniversary celebration on Saturday. \$8-25. Info: 833-8333 middlebury.edu/arts

'SPATTER PATTERN' OR 'HOW I GOT AWAY WITH IT'

Friday September 16 8 p.m., and Sunday September 17 2 p.m., at Seiler Studio Theatre, Mahoney Center for the Arts, Middlebury College. Discussion with the artists follows. \$8-25. Info: 833-8333 middlebury.edu/arts

SEPT. 15-17 | THEATER

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Token Social Scene

The Golden Dome Musicians' Collective keeps Montpelier rocking

BY DAN ROLLER

Kasper Lander is perched on a barstool gazing out the large window in the front of the Three Penny Taproom in Montpelier. Outside it's a dreary rainy fall day in central Vermont. But inside, Lander displays a positively sunny disposition, and with good reason.

"There is a lot of great music happening in Montpelier," he says. "And it's coming from all different angles."

Lander, 25, is the unofficial spokesperson for the Golden Dome Musicians' Collective, a close-knit group of young Montpelier musicians who have banded together to create and promote each other's musical endeavors. The collective represents a swelling range of bands and styles, from indie rock to hip-hop to funk folk to electro-pop and beyond. This Saturday, September 11, the GDMC and its label, State and Main Records, will offer Burlington-area audiences a taste of the music scene that's flourishing in the state capital. Their showcase at the Monty House in Windsor will feature a trio of GDMC bands: Sweet Island, Sick Feelings and Free Crash.

Lander describes how the GDMC came together. He recalls sitting on the back porch of his Montpelier house with a few musicians. Steven Licht's last summer, they discussed the costs of recording and releasing records.

"We wondered why all of our friends,

who are excellent musicians, had not gone through the steps to put a record," he says. Lander and Licht broke down the most basic costs of releasing an album, from recording, mixing and mastering to packaging and reproduction, and came up with a ballpark figure for small releases, roughly \$400.

"We realized that if 20 people gave us, say, \$15, we could make it happen," he says. Lander and Licht put the word out around town that they were looking for like-minded musicians to join forces and form a working cooperative. A few small "getting-to-know-you" meetings in brown-bag-meal places led the early seeds of the Golden Dome Musicians' Collective.

Those early meetings grew from handfuls of participants to about 30 interested parties. As the concept began to coalesce and the details of how such a partnership would work became clearer, that number climbed to 15 or 20.

"After those first few meetings some people decided they couldn't commit, or just didn't get what we were trying to do," explains Lander.

The commitment is serious. The collective's 18 current members pay monthly dues of \$15, meet regularly, and are expected to take an active role in the organization's operations and decision making.

The overarching goal of the collective — which is legally incorporated as a not-for-profit benefit corporation — is to

pool resources, which can then be used to ease financial burdens that members otherwise would have to face alone. Financing albums was the impetus for creating the group and is the most visible use of the collective's bandwidth. But GDMC meetings can be used for any costs associated with being a working musician, from buying guitar strings and printing show flyers to picking up a case of beer for band practice.

"The money is for any of us to use, however we may need it," explains Lander. He gives an aside, "And some of our best recordings happen after a few PBRs."

So, how does it all work? As simply as possible.

"To borrow money from the collective, a member must draft a proposal outlining in detail how he or she plans to use the money and, just as importantly, how it will be paid back. The collective then discusses the proposal, makes suggestions or adjustments, and votes on whether to divert funds."

Lander estimates the collective currently has about \$3000 to play with. That's not an insignificant sum, but no threat to an entrepreneur's riches. As such, Lander says GDMC members rarely ask for large amounts and are sensitive to the overall needs of the group — almost to a fault.

"I don't think we're quite using the money on its fullest potential yet," he says. "We have all been used to funding for ourselves for so long that we're still learning

how to use this apparatus. We've been playing it pretty safe so far."

GDMC cofounder Thais Bergstrom agrees. "It's taken some time to realize that there's no reason I have to keep doing all of this stuff on my own," he says.

To date, the GDMC has released four albums on State and Main, including an EP by Free Crash — an acoustic indie-pop duo featuring GDMC cofounder Robert Pierce and ex-collective member Scott Baker — and a full-length by Montpelier expat Dan Zare. The label has also released two compilation albums: a debut sampler and a download-only benefit comp for the Longdane Street Cafe, which closed in the spring. The collective has scheduled a fresh round of releases this fall, including ones from Lander's Champagne Dynasty and GDMC cofounder Jeff Thompson's Lake Superior, as well as a Free Crash full-length.

While the upcoming slate of projects is exciting for the GDMC, the collective's members agree the Montpelier scene has drastically changed since Longdane Street Cafe closed. The downtown hotspot was not only Montpelier's social and artistic hub but the birthplace of the collective — not to mention where most GDMC bands got their start.

"There are a lot of bands in Montpelier that formed and were dragged specifically to play at Longdane Street," says Thompson. "The great thing about that place was that you could be almost any kind of band, from an acoustic duo to a weird experimental rock band, and it worked there."

He adds that Montpelier has other great music venues, but some of them cater to the broader periphery of acts that LSC did, and that's an issue for the diverse GDMC.

"Certain places are good for certain bands, but not so good for others," Thompson says.

Might that lead to the collective opening its own venue someday?

"Now, there's an idea!" exclaims Lander. ☐



The Golden Dome Musicians' Collective

COURTESY OF GDMC

F The State and Main Records Showcase will feature Sweet Island, Sick Feelings and Free Crash, a new Golden Dome Musicians' Collective release. The show is on Saturday, September 11, at the Monty House (401 South St.) 7 p.m. to 11 p.m. www.montyhousevermont.com



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music

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MAJORITY MINORITY (singer) 8 p.m. Free
MONKEY MOUTH (singer) 8 p.m. Free

NEEDS (singer) 8 p.m. Free
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Achromatic On *No Color*, the *cosmos* define the chaotic full-pop madness that characterized their earlier efforts and prefer a focused, beautiful and dazzlingly unpredictable sound. *Go*, at the A.V. Club goes in, "No Color is the noisiest, prettiest album The Dodos ever!" No joke. Touring in support of their new record, and in celebration of local indie booking outfit MSR Presents' second anniversary, the Dodos play Club Metromedia on Thursday, September 15, with the *LOWES*.

SAT. 17

Bar/nightingale area

BUCKETHEAD (singer) 8 p.m. Free

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REVIEW *this*



Lord Silly, Dios Sedoso

DIEZ MILENIO CD

A quick confession: I trigger love Lord Silly. The Burlington hardcore punk quartet was among my personal favorite local discoveries this year. Over a span of four weeks this spring, I think I caught them four times in concert, and came away most impressed after every show. They are loud, chaotic and confrontational onstage — front man Josh Chase is borderline capricious. But they are also entertaining. They take the singing techniques seriously very seriously. The result is a band that has declared a thumb war on the self-righteous fervor that accompanies so much current hardcore music. On their debut record, *Dios Sedoso*, Lord Silly remind us that passion doesn't have to mean you belch a sense of humor, and that it's fucking OK to have a good time once in a while. And sometimes, it's more fun if you're really pissed off — or at least if you pretend to be.

From start to finish, this leak, six-track, 23-minute EP provides searches with ragged, snarling aplomb. Part of my fascination with the band while I was a pseudo-hipster earlier this year was how much tighter it seemed to get as each successive show. *Dios* is the realization of that progression. The band is composed of several local hardcore and punk vets who coiffed off behind a masterful turn-of-a-breakneck hardcore technique.

On album opener "Cine Don't Care," guitarist Jake Clemens and line leader Dave with crumbly street-to-busiest, then nuclear punch with manic melodic flounders. Bassist Jason Jo provides a menacing creaky ruckus while drummer Bob Silly strums with calculated fury. Silly does punch the tempo on occasion, but given the full-throttle assault here, he can

hardly be blamed for nothing.

"Nuclear big error" is a clabbering metal glory complex with a blemish: lead-guitar line and, over the hardcore staple, musicians get jumping the oldies to "Golden Time" continues the record's boozey debauchery with mid-tempo shaggy rock before exploding into unapologetic, half-lit speed metal. "Ghosts" is a raucous punk mix fest, as is the following cut, "Waste Land."

"Forever Town" is an album highlight, encapsulating everything that is great about Lord Silly. Over a combative guitar crunch, Chase sermonizes on the ongoing battle for Burlington's soul, various as college kids. Guess which side he's on? As he howls, "Get the fuck outta my town!" the band echoes his chorations with one of their own, a musing chorus of "Hey! Hey! Get the fuck outta my town!" Any local who has ever wanted to live in his or her favorite die-hard neighborhood boys on a misty September night would like to identify.

The only flaw of *Dios Sedoso* is that it doesn't quite match the intensity of the band's live shows. But given how strictly off the wall Lord Silly can be in person, that's a very impossible task. Still, it's a bona fide masterpiece, and a welcome debut, and a piece to remind the hardcore doesn't have to be so goddamn blasphemous.

Dios Sedoso by Lord Silly is available at lordilleg.com.

DAN COLLINS

T. Namaya, Vermont My Home: A Celebration

(NAMAYA PRODUCTIONS CD)

Namaya's personable beauty and the serenity found by those who live among its splendor (at least before Irons) have provided no shortage of inspiration for artists endeavorers that rarely have those experiences taken as far as this. The debut of *Vermont My Home: A Celebration*, the new album from local jazz poet, songwriter, multi-media artist, playwright and storyteller T. Namaya. Equal parts open love letter and historical work journal, the record documents a new man's search for peace in a world gone mad. Not to play up it, but much as Dorothy needed only to click her heels together and wish to find her way back to Kansas, Namaya's quest for tranquility ultimately ends where it began: home. But it's quite the journey all the same.

Namaya is a world-traveling performance artist who has played his

trade in nearly every corner of the globe. He's played a number of plays that have run in New York City, Boston and beyond, and has a new work called *Four Prophets* — which covers the question of what might happen should Jesus, Jesus, Mahatma and Moses meet at a public restroom — that is set to run this year that for all his travels and experiences, Namaya has notably fashioned himself as the Band of Blue Heron Road. And it is there his latest trip began.

"Blue Heron" opens with a flutter of birdsong against a drawing of a owl of strings, evoking a delicate over the pond. Jon Simpson wrote and produced Namaya's accompaniment here and throughout the record, and dilly includes the birds as a sign of his. Walden Pond scintilla. Namaya sings a capella later-day Thelma as he greets the listener to a new home, speaking the opening lines, "Blue Heron Road / Love song for the earth / Motherland." A joyful observer might bridle at the Band's earnest message. But the more it settles in here, you, albeit off-kilter in making new-age pseudo-philosophy — as on the second track, "Gains," for example, but as Namaya allows his mind to wander, chicet musings about



DAN COLLINS

normal binary give way to more worldly observations. On "Pure Joydays, baby!" you can almost picture Namaya basking over a campfire — though that may have something to do with the crackling fire sound effect over which he performs the piece. Nevertheless, his ruminations here are sharp and poignant, as they are in numerous sections later in the album. In particular, "Midnight on the Pond," "Peak Colors" and "Narcissus Unbound" strike a balance between impassioned enthusiasm and careful story-telling. And "Ice Skating with La Pout" — a piece about skating with words set to a bizarre Vince Guaraldi-like score — is pure joy.

T. Namaya's *Vermont My Home: A Celebration* is available at vernontpost.com.

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Day Trippers

"Outdoor Excursions," BCA Center

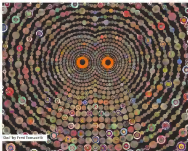
If you were unable to travel this summer, and simply daydreamed about distant landscapes, the exhibition "Outdoor Excursions" at the BCA Center offers a destination produced on the possibility of those dreams. New York-based art critic and independent curator Gregory Velt has brought the work of 13 internationally recognized artists to Bartholomew for a show comprising videos, drawings, photographs, paintings and sculpture, installed on three floors of the venue,

the works collectively suggest the inherent potential of place, and art, to transport and transform.

"Outdoor Excursions" offers a parallel between a traveler wandering through an unfamiliar landscape and an artist navigating an idea. Both may experience disorientation, even while embracing the prospect of uncertainty and surprise.

Visuals choreographers and filmmakers Ronan Sigur, Clairemike and Andrea Lerner teamed with cinematographer Phil Harder to create "Flying Lessons." The four-minute film opens with two women, outfitted with large, white-feathered wings, enthusiastically posing a subliminal routine in preparation for their self-assisted flight. Counting in unison, "uno, dos, tres" they bend, twist and step around the room flipping their wings with determination. Unabashedly, they do fly, up into the air and finally outside, to the accompaniment of a score that evokes the wonder and enchantment of a magic box. The filmmakers' use of humble stop-motion animation, rather than dazzling digitization, in creating the flying sequences is a charming parallel to achieving flight with a pair of homemade wings.

In "2 Solenne (2 Unbeliefs)," one of five videos by Roman Sigur installed on the fourth floor, a man, perhaps the artist, is seen with picking type looking through two large, opened, black window shutters in the middle of a heavy windstorm. Once the shutters are opened, he releases them. Buffeted by the wind, they tumble along the grass, rise to momentarily spin in the air and then drop to contrast their revolutionary journey



In this and the other videos on view, Sigur displays objects, liberating them from their predetermined utility and environments. An ordinary office chair sits in the middle of a stream, its seat slowly revolving; a white, button-down shirt goes for a spin ride; and a kitchen table takes a trip downriver, complete with camera, ready to record the adventure. Watching these videos one after the other, we begin to recognize these seemingly futile and absurd acts as hopeful, poetic gestures, whether or not the impossible is realized.

A few pieces by Terence Perrin detail, his Miner and Laura Bruce are like postcards from distant places — visual encapsulations of our desire for something out of reach. The postcard images is a fabrication that exists anterior to an experience. As a surrogate for the real thing, it offers the promise and proof of an adventure.

"Horizon (Holo)" by Terence Perrin transforms the four walls of the back gallery space with hundreds of small graphic charts, creating a horizon line that functions as both a shadow and reflection of the graphic. Perrin's video "Sweet Harvest" is a low-cost version of her acid-colored paintings

Selamawt Bremer's three large, hand-printed chromogenic prints appear to be family snapshots taken on a hiking holiday in the mountains of Europe. The images are viewed through an afterimage lens, a world within a world. Each picture is embellished with candy-colored bubbles applied in paint and ink by the artist. Bremer's work provides a template for recording a moment, or memory, realized after the fact.

Fred Tomaselli's small but potent painting of an owl staring out at the viewer was created specifically for this exhibition. The bird's steady gaze is mediated by a multitude of eyes in various shapes and sizes scattered across the painting. The artist's labor-intensive method of cutting images from various sources and collaging them into his paintings invites close inspection. Tomaselli has vividly captured the sensation of becoming lost in the dark woods, unable to see what is ahead, and fearful we are being watched.

Barnington-born Jan McCafferty's large oil and silk painting on wood, "Mount Mansfield Visions," takes an aerial topographical map of Mount Mansfield as its inspiration. Combining busy composition and vibrant colors with the mechanical rendering of a map, McCafferty records and proposes an unexpected, alternative Vermont landscape.

Ragna Rabinowitz's installation, "Love Landscape," is a wall-sized work constructed with lava from the volcano fields, in the artist's homeland of Iceland. Gliding the black lava to the white wall is an organic pattern. Rabinowitz has fixed a moment in time, transcribing and reconstructing a volcanic eruption using the very material of its ruin. The fragile piece is gradually disintegrating, as evidenced by the accumulation of lava grains on the floor.

This is a thought-provoking and welcome exhibition, well worth the journey downtown.

SUMRU TEJIN

"OUTDOOR EXCURSIONS" OFFERS A PARALLEL BETWEEN A TRAVELER WANDERING THROUGH AN UNFAMILIAR LANDSCAPE AND AN ARTIST NAVIGATING AN IDEA.

Coming together and flying apart strand by strand, multiple layers of lines and colors accrue on a single axis in Miner's constructed universe. Both these artists suggest the horizon is a limit to be surpassed.

In "The Diary of William Ashby" Bruce has excerpted actual diary entries from his trip along the Oregon Trail in March and April of 1825. The text is neatly handprinted on a lined child-sized card that fills nearly a whole wall on the BCA Center's second floor. Set against the backdrop of history, Ashby's account records his expectations and disappointments, reinforcing the distance between the lure of a destination and the actual experience of being there.

O Outdoor Excursions, BCA Center, 100 North Main, Vermont Records & Books, bca.org

CALL TO ARTISTS

CHARLESTON POLARIS

BAKED BREAD ARTISTS
The Charleston Community Artisans Association is holding its 10th Annual Baked Bread Art Show on November 13 through December 21. The exhibition is accepting submissions of all original, hand-drawn, and painted artwork on bread products. A prize drawing will be held on December 13. Submissions should be sent to: Charleston Polaris, 1000 Charleston St., Charleston, SC 29403. For more information, contact: 843-724-1111 or visit www.bakedbreadartists.com.

BY THE BUSHES, BY THE BUSHES

SHANE LEE is a former high school photographer who has been a professional photographer for over 10 years. He is currently working as a photographer for the Charleston Police Department. He is also a member of the Charleston Police Department's Photography Unit.

HANDOUT THINGS YOURSELF

TOGETHER is a group of artists who are working together to create a series of hand-drawn, and painted artwork on bread products. A prize drawing will be held on December 13. Submissions should be sent to: Charleston Polaris, 1000 Charleston St., Charleston, SC 29403. For more information, contact: 843-724-1111 or visit www.bakedbreadartists.com.

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SHANE LEE

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ENTER: NATIONAL

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BIRMINGHAM AREA ART SCENES 6-7-15

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PechaKucha Night 4

THURSDAY, SEPT 15, 6-8 PM
FLEMING MUSEUM

PechaKucha Night (PNK) is a worldwide phenomenon that began in 2003 in Tokyo. It offers the opportunity for a shared range of participants to present their projects, ideas, and passions at a fun, informal, and fast-paced gathering. Join PNK 4 for a take on our community's creative pulse! Drinks and snacks will be on hand. Learn more about PechaKucha Night at www.pecha-kucha.org or www.flemingmuseum.org.

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EXHIBITION AREA ART SHOWS 6-7:30

DAVID GREENE Looking for answers paintings
at the Vermont Landscape Through October 14th
Kaneva Gallery in Montpelier info 382-3070

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ART SHOWS



"Wild Things: Contemporary Art Inspired by Nature"

So, you're tired of another wedding season without a single invite to supper at Wardsville Inn at the Round Barn Farm. Don't despair. You still have a chance to mingle in the gorgeous nuptials venue. The 1st annual "Art in the Round Barn" exhibit opens this Sunday, September 18. Curator Stephanie Wilkie chose the theme and selected works by well-known Vermont artists — Bonnie Acker, Julie Baker Albright, Marilyn Russek, Mark Skot Scherke and Helen Shudson — as well as artists from further afield. Through October 15, "Valley View" by Marilyn Russek.

WILDFLOWERS: Six specific wildflower installations — a nod to inspiration in the theme "Years of Nature" — lay it out and natural artists for the annual outdoor exhibition. Through October 15 at The Curving Stone at Wood Island. Info: 628-2807.

SUN MURKIN: Drawing "Polaris" (artist's name is a mystery) and paper disk totes in ink, watercolor and oil on canvas. Through November 30 at Merris Gallery in Canaan. Info: 496-2330.

WILLOW LANDSCAPES LEFT AND RIGHT: Watercolor, ink and pencil drawings of the same landscape, a collection exhibited with permanent displays of other local artists. Through October 31 at Curving Stone at Wood Island. Info: 628-2807.

north

ALAN LAMBERT: "A New World" (pencil on paper) photographs of Vermont landscapes. Through October 31 at Mount Mansfield Museum in Winooski. Info: 527-2665.

BOBET ARBAKANIAN: One hundred artists' watercolor and pencil disk totes in ink, watercolor and oil on canvas. Through November 30 at Merris Gallery in Canaan. Info: 496-2330.

DETECTIVE OF THE EARTH: THE MOUNTAIN DETECTIVE: A collection of New England's best landscape artists' works. Curated by Helen Shudson, Gerald Kline, Rachel Dean-Hughes and John Tabor. Through September 29 at Green

Mountain Fine Art Antiques: Green, Info: 250-8975.
GERARDINE LARSEN CHASE: A collection of pencil and ink drawings and sketches by the Vermont painter. Through November 30 at Merris Gallery in Canaan. Info: 496-2330.
OWEN LACROIX: Paintings and new portrait, captures the landscape with mountains and clouds. Through November 30 at Merris Gallery in Canaan. Info: 496-2330.
CORINNE H. WARDEN: Art to inspire, watercolor landscapes. Through October 31 at Merris Gallery in Canaan. Info: 496-2330.

SCHOOLS OF VERMONT'S LANDSCAPES: Works by Scott and Peter Hays. Through September 30 at Village House Shoppe in Gallery in St. Albans. Info: 524-3670.

EXPLORE: Helen Day Art Center's 20th annual outdoor exhibition of art by Vermont local and international artists, watercolor, ink and oil. Through October 31 at various locations in Montpelier. Info: 252-9338.

WINTER FOR IDENTITY: Three 10-by-10-by-5 foot sculptures open to the public in downtown Stowe. Materials and the artist's name are in temporary and on the website. Info: 802-837-1111. The Art Center, 100 Main St. in Stowe. Info: 802-837-1111.

KELLY HOLT: "Impression" work by the Vermont artist. September 20 through November 30 at Green Science Cafe in Stowe. Info: 254-6255.

LINDA JAMES: "Reflections: Memories in Time and Space" (watercolor and ink). Through September 30 at Island Arts South in Stowe. Info: 376-2329.

MELTON ARTISTS' BUILDING: MELTON'S SALE: Work by local artists. Through October 31 at the Melton Art Building. Info: 688-2680.

MARCY & SHANE: The Two of Us. Watercolor and ink. Through September 30 at Vermont Gallery in South Fay Center in Stowe. Info: 259-6235.

DEAN HODGE: "Reflections: Memories in Time and Space" (watercolor and ink). Through September 30 at Vermont Gallery in South Fay Center in Stowe. Info: 259-6235.

JOE OF THE WOODS: Work in a variety of media. Through October 31 at the Vermont Gallery in South Fay Center in Stowe. Info: 259-6235.

INTERIORS: Work by Glenn Gosselin, Lachlan Hays and Helen Shudson. Through October 31 at the Vermont Gallery in South Fay Center in Stowe. Info: 259-6235.

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 10:00 AM
 "The Book of David" by David Shields

FRIDAY, 9/23
 11:00 AM
 "The Book of David" by David Shields

FRIDAY, 9/23
 12:00 PM
 "The Book of David" by David Shields

FRIDAY, 9/23
 1:00 PM
 "The Book of David" by David Shields

FRIDAY, 9/23
 2:00 PM
 "The Book of David" by David Shields

FRIDAY, 9/23
 3:00 PM
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movies

The Last Mountain ★★★★★

Forget *Don't Be Afraid of the Dark*, *Twelve Nights of Christmas* and *Final Destination*. All the seasons most horrifying film is *The Last Mountain*. Bill Hance's shocking documentary indictment of Big Coal, Timothy Kravitz looks like Mike Myers was sent to some of the scariest, scariest monsters in this movie.

Chief among these is Dan Blankenship, still recently chairman and CEO of Miners Energy, the third largest coal company in the U.S. The film is told from the point of view of his victims, who include residents of West Virginia's Coal River Valley. A growing number of them have banded together in an effort to save both the only swimming peak in a threatened range and their lives.

Does that sound overly dramatic? Consider what Miners's been up to: Exploiting a controversial mining technique, known as mountaintop removal, the company has blown apart hundreds of Appalachian mountaintops and flattened more than a million acres of forest. This alone, of course, would be bad news for the local mountaintop industry but turning verdant landscapes into lunar wastelands is only the beginning of Miners's assault on the community.

The process is a ruthless and perilously messy one. Lakes of toxic sludge pour above the towns, there is its destruction when a flooding due to water disaster hit a nearby village to blast towns. Heavy metals (over all of which residents threatened by Hance claim never to have encountered previously) have been allowed to leak into well water. Poisonous effluents from dynamite explosions cause residents and public buildings. Airborne dust cancer clusters have suddenly appeared. But neighbors living near the mountaintops developed brain tumors.

And it's not just the 19 miners killed in the explosion of Miners's Upper Big Branch facility on April 5 of last year. That happened on Blankenship's watch, as well.

All this corporate malfeasance isn't news (investing government agencies). The company was cited for more than 60,000 environmental violations between 2000 and 2006 alone. The problem isn't that the violations have gone unnoticed. It's that they've gone virtually unreported.

Enter *Miners* (via No. 2, I wouldn't have dreamed it possible to find one more reason to look back on George W. Bush's reign with loathing, but Hance's movie is doubly kind).



MINERS Blankenship (left) is John the Night against children by Big Coal in *Miners* (Hance's power for environmentalism)

by when he was first running for president. Debar struck a nerve about coal industry. The result? He moved several breaking campaign contributions from the industry. Once he was in office, environmental regulations and safeguards were drastically weakened. When corporations such as *Miners* thought what law remained, they pretty much got a pass. Now is this group not as just?

The Last Mountain is not all doom and gloom, however. The locals behind the grassroots effort to save Miners out of town are as resilient and inspiring heroes. You've got to admire their audacity and defiance. But to mention their determination to build a ran-

ner from one rugged ridge.

The star here, though, is Robert F. Kennedy Jr. The attorney, author and environmental activist is shown visiting the victims' region frequently, getting to know these people and their plight, and then using his state power to advocate for them after they left the White House. "If all Americans could see that," he says in *Miners*, "there'd be a revolution in this country."

For the sake of the people who live in Coal River Valley — and all of us, when you get right down to it — let's hope he's right. Thanks to Miners's excellent film, we are about to find out.

RICK KIDGAK

REVIEWS

Contagion ★★★★★

For many generations a star-studded film about global disaster means one thing: the chance to watch it from people. The West movies such as 2012 and *Armageddon* lack in realism, they make up for with the glorious spectacle of celebrities battling forward in their loved ones or only surviving themselves to save others.

Contagion is not that kind of disaster movie. While it's a rare why *Twelve Nights of Christmas* — the chance to work with director Steven Soderbergh — it would have been just as effective with a cast of unknowns. The only star of *Contagion* is the killer virus itself, so, by "effective," understood that. You will not want to touch your face after seeing this film. You will not want to enter crowded rooms. You may feel a sudden urge to subscribe to a plastic bubble, or Antarctica.

In depicting the intensity, speed, accuracy and insidious progress of a global pandemic, *Contagion* is as scary as *World War Z*. But for many, it might be the scariest movie. But it is compelling. As he did in *Trafic* (2006), his pandemic view of the illicit drug trade, Soderbergh jumps around the globe to show us in real time of progress in the unfolding disaster. He doesn't, his tone remains as the disaster and showed us the stakes as the science

that tell us where we are in the history of the virus' human transmission.

The film opens on "Day 1" when Gwyneth Paltrow returns from a business trip to Hong Kong finding under the weather. Less than a week later her Minnesota family has suffered unexpected losses, and soon her husband (Matt Damon) and his teenage daughter (Anne Hathaway) are locked up in their home, focused on survival.

In a traditional, action-oriented pandemic movie, Damon's family must discover would also be the Centers for Disease Control's head, usually tasked with tracking the virus, or he might be the brilliant doctor racing to find a vaccine. He'll bring his grief on his work and his lack of patience. In *Contagion*, however, he's just what most of us would be in such a situation: powerless, scared and waiting.

The actors who have the "batter" rules don't get to be overwhelmed, either. Laurence Fishburne, as the CDC director, illustrates the moral dilemma: During anyone who holds powerful information about a progressing crisis. Kate Winslet, as the official he sends to handle quarantine in Minneapolis, also faces the almost certain we see (and almost) how the image down her personal pride to epidemic efficiently. And Jessica Alba in her small but key role



INFORMATION VIRUS Last appearance in the pandemic film, one may see Soderbergh's new information

as the vaccine, leading doctor demonstrates that there can be a fine line between heroism and a death wish.

Contagion is a movie about flawed people doing their jobs, and doing them well, under impossible conditions. There's only one remarkable exception: *Miners* (left) is a short, panic-spreading blip that shows the virus. Like everything else, it is somehow linked to the work of Big Pharma and other corporations. Even if Soderbergh suggests in a fleeting shot, not entirely wrong, the world's powers that be have some responsibility for both causing and misunderstanding the crisis. But, if it's disaster, does nothing else, it

organizes the true victims from the oppressors.

The film has so many characters and subplots that Soderbergh inevitably fails to do justice to them all. For instance, the role of a WHO epidemiologist (Marianne Corbett) as a Chinese village's success from tragedy upon tragedy. A TV news anchor (Katie Couric) here here served Soderbergh's audience that a future film. But would a major network or a show that developed a secret premise on such pandemics, surprising detail? Perhaps not, especially since that story premise is all too possible.

HARROTT HARRISON

continued

MOVIE PLAYING IN PT

WALK With Patricia Clarkson (and John Edwards) in a comedy-drama, **WALK** (PG-13) Palace, 10/10/11

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Curses, Follies Again

Two men wearing heavy makeup, women's clothing and wigs held up a Denver jewelry store at gunpoint, forcing the owners to unlock display cases. They then stuffed the jewelry in garbage bags and fled. Jewelry's Books owners Mark Allen and Mike Nelder told police the stolen items were mostly display samples that are worthless outside the store. (Denver's KGNU-TV)

Thieves broke into a British museum in Hertfordshire and stole a large haul—enough to pry loose two thousand items from the museum's displays. The stolen items would have been worth about \$400,000. Natural History Museum of London said, only the displays were really replace with an financial value. (BBC News)

Join the Nuclear Club

Swedish authorities arrested Richard Hand, 31, for trying to split atoms in his kitchen. Hand, who is unemployed, explained he bought the radioactive elements radium, americium and plutonium on the Internet and from Germany and tried setting up a nuclear reactor at home in Angolholm. After causing a small meltdown on his stove, Hand contacted Sweden's Radiation Authority to make sure his experiments were legal. Police were dispatched immediately. Hand stated he was just "curious" about splitting atoms but admitted his plan was "crazy." (British Telegraph)

Walk This Way

Surveillance video at a pet shop in Moss, Ariz., showed Eric Fiegel, 22, stuffing several snakes, including baby box snakes, by stuffing them down his pants and walking out. Police said Fiegel went to another pet store and traded some of the snakes for \$175 and a large reptile tank. (Phoenix's Arizona Republic)

Honesty Not the Best Policy

When Wif the David Rice, 45, appeared in federal court to answer charges that he guarded a brother in Oakland Park, Fla., U.S. District Judge William Donato asked Rice his occupation. "Criminal," Rice answered. Explaining he's never had legitimate employment, he pleaded guilty to possessing a firearm by a convicted felon. (South Florida's Sun Sentinel)

Michael Andes, 28, called police in Shelton, Conn., around 2 a.m. to report a illegally parking car in a handicapped parking spot as a purpose because police don't enforce parking laws. He placed 15 more calls over the next five minutes, each time berating the dispatcher about the lack of enforcement. When officers arrived and found the illegally parked vehicle,

they said Andes approached them yelling and screaming about the lack of enforcement. When he refused their order to take down, they shut him with a Taser and arrested him. He was charged with breach of peace and in interfering with an officer. Police also issued him a ticket for parking in a handicapped space without a permit. (Hartford's Courant)

Mother Tuckers

The California Senate passed a bill that would require hotels to use fire-fight alarms. Nothing occurs if a home burglar suffers back injuries and only leaving heavy mattresses to replace and track in fire doors, the bill's author, state Sen. Kevin De Leon, declared the measure, which would also require hotels to provide rooms with special tools so they can clean bathrooms without having to stoop or get down on their hands and knees, would be the first law of its kind in the nation. "My mother was a housekeeper," De Leon explained, "and worked herself to the bone." (Los Angeles Times)

Passion Play

Hoping to boost attendance, a Spanish soccer team is encouraging its male fans to make donations to local sperm banks while watching on video monitors that the team produced. La Liga's Real Madrid's CEO, Gerdle has struggled to fill its 13,000-seat stadium, the smallest in its division. "We are free, and we have no shame," said the video's creator, Angel Torres. "We have to make a name of face to send the word with Gerdle supporters."

The team's commercial on national television shows a Gerdle fan opening an empty stadium while a narrator says the solution to low attendance "is simple. It's within you. We talk about donating sperm. The more you donate, the better." The commercial cuts to half-naked men rifling around on beds asking how important it is to get Gerdle back on track. The next scene shows the Gerdle supporter searching to the sperm bank with fellow fans and he taking one individual's semen to complete their mission. (Princeton's Daily Mail)

Tipping the Scales of Justice

A New York appeals court overturned the robbery conviction of 400-pound Eric Kenley, 48, because the police lineup where witnesses identified him didn't include anyone after 400-pound men. "Although the officers were large men, there was a very noticeable weight difference between defendant and the lineup," the Appellate Division ruling stated, suggesting that the "innate weight would factor into the weighing of evidence to cancel the weight difference." (New York Post)

COMICS

BLISS BY HARRY BLISS



"Harry! Where is it? You got my trousers?"

TED RALL

SUCKS THEM DOWN



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by TOM TOMORROW





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DEAR TINY,
I HAVE A CRUSH ON MY
ROOMMATE, BUT SHE IS MAKING
OUT SOME STUFF. I TELL HER
OR JUST LET HER GO AND LIVE
WITH RESPECT.

-A
CALIFORNIA



I HAVE
A CRUSH
ON YOU.

I FIGURED YOU
DID WHEN YOU
SUGGESTED WE
CONSIDER WATER
BY SHOWERING
TOGETHER.

WAITING 'TIL SOMEONE IS GOING
TO LEAVE TO TELL THEM YOUR
FEELINGS SELDOM RESULTS
IN A RECIPROCAL RESPONSE.



BUT IF YOU LET HER GO,
YOU CAN USE THIS AS AN
OPPORTUNITY TO FIND A
BETTER ROOMMATE.



OH! NO! NO! NO!
SHE'S A CHANCE
THAT WAS IN THE
BUSHES AND WE
WERE GOING TO
THE TOWN.



OH! NO! NO! NO!
SHE'S A CHANCE
THAT WAS IN THE
BUSHES AND WE
WERE GOING TO
THE TOWN.

BEFORE YOU GET
ON THAT LINE
I HAVE TO SAY
I AM DEEP IN
IN LOVE WITH YOU
AND I WANT US
TO BE TOGETHER.



OH! NO! NO! NO!
SHE'S A CHANCE
THAT WAS IN THE
BUSHES AND WE
WERE GOING TO
THE TOWN.



OH! NO! NO! NO!
SHE'S A CHANCE
THAT WAS IN THE
BUSHES AND WE
WERE GOING TO
THE TOWN.



OH! NO! NO! NO!
SHE'S A CHANCE
THAT WAS IN THE
BUSHES AND WE
WERE GOING TO
THE TOWN.

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